



Bound by Ink

VARIOUS LIFESTYLES & CULTURES BOUND BY INK...

Alloy Ash

A GORGEOUS MODEL & CHAMPION WELDER,
UNEXPECTED? PERHAPS, BUT SHE'S SHATTERING
THE STEREOTYPE THAT SOME JOBS ARE JUST
MEANT FOR MEN.

ISSUE 9

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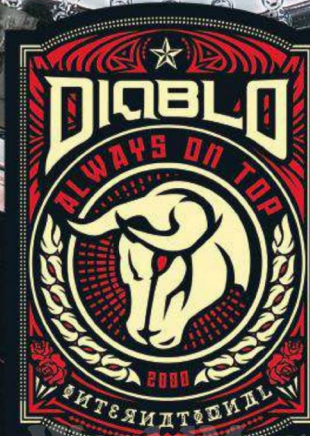
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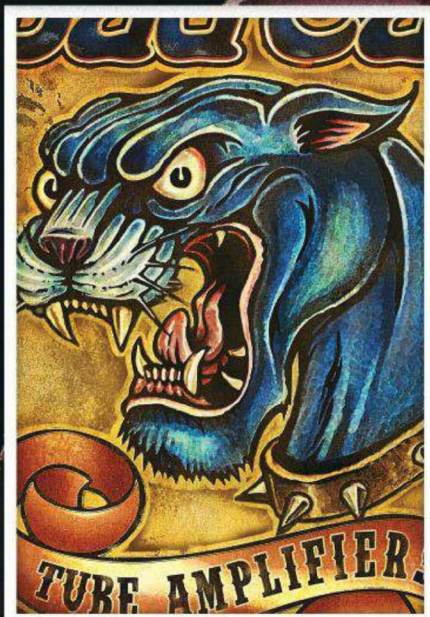
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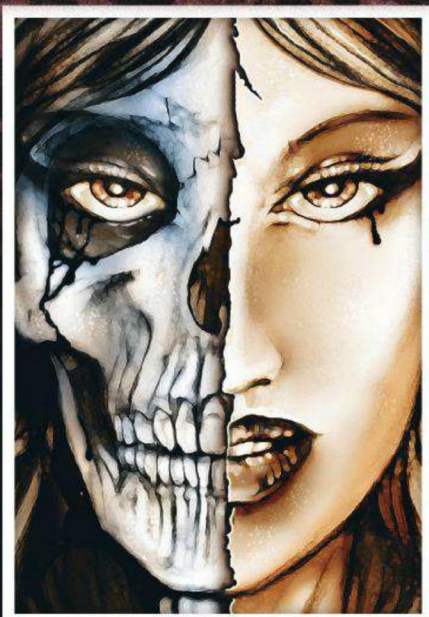
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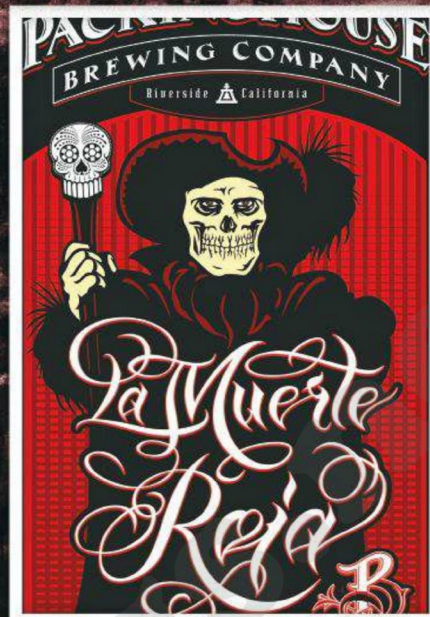
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Bound by ink.

WHICH LIFESTYLES & CULTURES FOUND INK.

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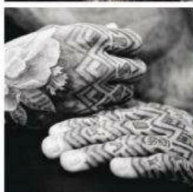
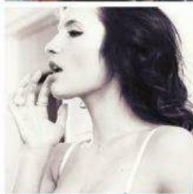
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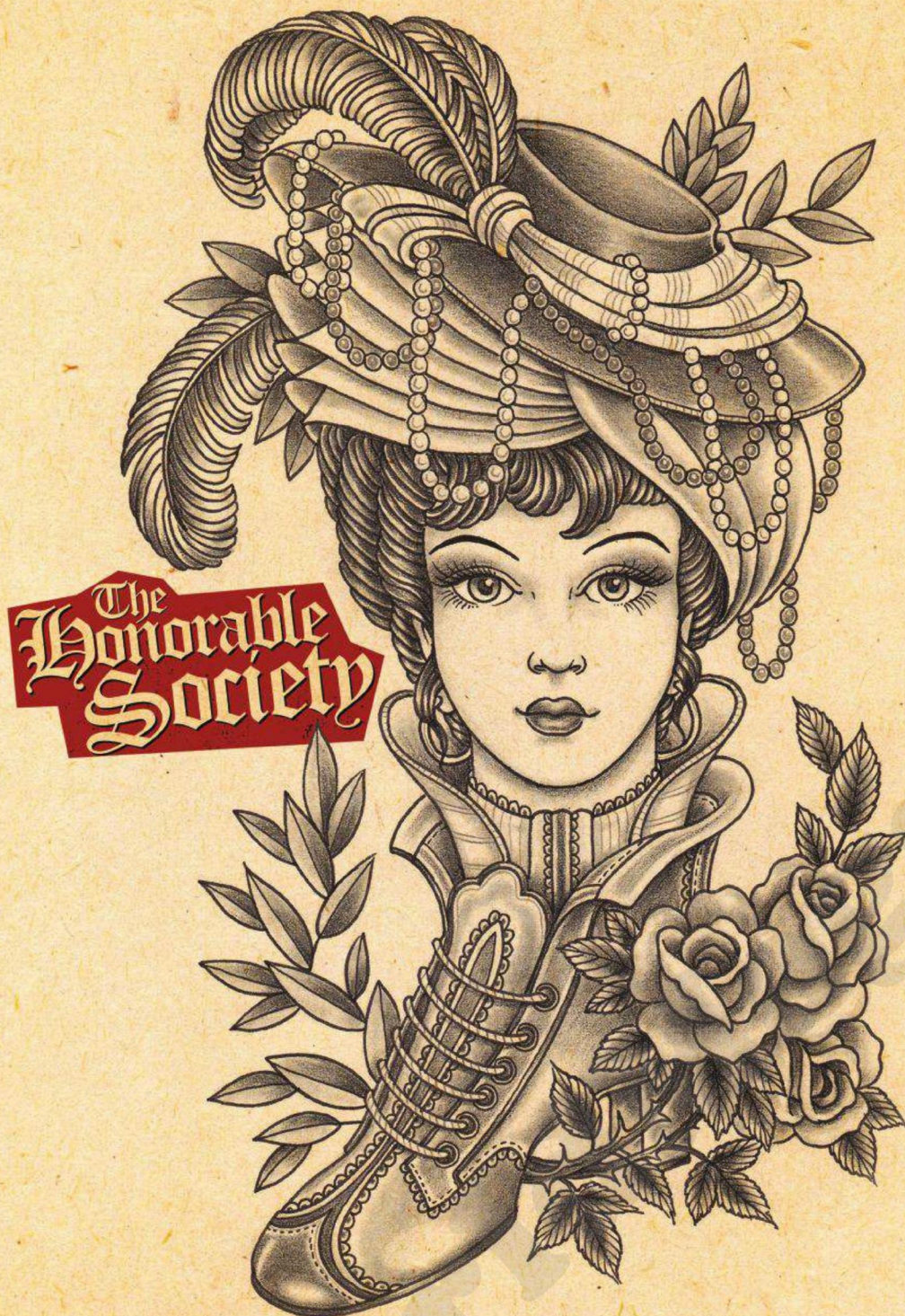


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THE ARC ANGEL

There's a lot of power and strength behind a welder's torch, and for decades men have been wielding it, but that's about to change if Alloy Ash has anything to say about it. Alloy Ash is breaking the stigma of being a gorgeous alternative model and the stereotype that some jobs are just meant for men.

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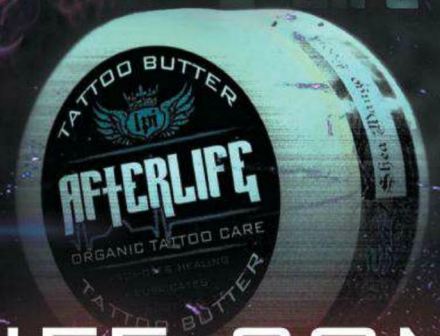
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Don't Get Caught With Your Head in the Clouds

Regardless of the industry you're in, trophies and awards are great, but they should be received accordingly. In short, all I'm trying to say is that achievements should serve as memos to sustain excellence rather than breed complacency. You see, success is a definition that varies from person to person, and at day's end, the only ones who truly enjoy the bliss of their hard work — and the longevity of a real career — are the ones who do it for the love of the art and not for the fame of the game. You'll also

soon realize that staying relevant becomes a whole other issue; after the trophies get old and the drunken binges become a distant memory, the one who still remains is your character. So hold true and stay focused.

Of course, the funniest thing about all this is the fact that no one will ever bother you on the way to the top, but once you've officially put yourself on the map, all of a sudden the secret society of "silent" haters no longer wants you to win. That might have sounded a bit pessimistic, but the fact of the matter is

that this is just human nature and a sign of the times in the culture we live in today. Nowadays, everyone wants to see a good fight, but they've also become obsessed with the downfall of the victors, solely to see them work their way back up. While I agree that redemption is sweet, staying on top is even more compelling. Just don't get caught with your head in the clouds. 

JOHN JARASA
Editor



a dirty mind
is a
terrible
thing to
waste



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I would just like to say that *Bound by Ink* is amazing. What really makes this magazine amazing is what is said in the Editor's Letter section, especially in the Kelly Eden issue. The things that are being spoken in this section of the magazine are rich with substance. I would also like to say to keep up the good work, and I cannot wait to read the next Editor's Letter and read what Mr. Jarasa has to say, as well to see good tattoos and their creators.

- SEXTA ASOMBRA

Kelly Eden's story inspires me to go back to school and continue my education in art. I can relate to many stories of these artists' lives and they all inspire me to work harder in my own life, as well as the ink I put down. I can only hope and pray to be as talented as the artists that you feature. I love the mag — great job and keep up the great work.

- JOEY MENDEZ

Hey, *mi compadres*! Excellent new issue(s)! Of course, your marketing geniuses automatically assumed that I'm going to feel compelled to buy both issues. The nerve. Anyway, I did.

- JEFF BALLENTINE

I just picked up Issue #8 and read John Jarasa's Editor's Letter — I have to say it really hit close to home. I am at a point in my life where I find myself cutting loose

certain "friends" to get rid of their toxins and be the person I need to be. I am lucky enough to say my tattoo artist is also one of my closest friends. We helped each other realize what those toxins were doing to us and have become closer because of it. I was moved by your letter, as well as the magazine. Keep up the great work! Much love.

- ADOLPH BOHN

I love reading *Bound by Ink*. Me and my roommate (we both work for tattoo shops) read it together, talk about it and then delicately put our copies away to keep them looking pretty.

- MANDALYNN LOPEZ

I just wanted to drop in and say you guys are the best magazine out there, and it's so refreshing to see. You guys have the best articles on amazing artists and people and have amazing photography in all of your issues, so it's always a treat to read. Can't wait for the next ones.

- AMBER BROWN

Editors,
You guys never cease to amaze me and the rest of the tattoo community. Your magazine has literally created a movement and, in my opinion, that's exactly what we needed. I have arguments all the time with my friends and colleagues on what real artistry is and what bullsh*t is. I'd rather see a

mag with real artists and people versus a celebrity with one friggin' tattoo. OK, enough of my rant. You have a fan for life and, oh, by the way, I love the double covers.

- JASMIN TOPALOVIC

Where do I begin? First, your magazine is off the hook amazing! The photography and articles are insanely good. I can't put it down. Beautiful women + the most amazing tattoo artists = good times. That's the bottom line equation. Please keep putting out quality issues, and you guys are setting the trend and killing it!

- PETER FRIEDMAN

Bound by Ink, I love your magazine and it's definitely one of my favorites, but I have a complaint. There are a lot of covers and photos of these attractive tattoo artists (all women). What about having guys in these sexy poses? I'm sure there are a lot of tattoo artists that are hot, too, and us the readers wouldn't mind looking at their work and sex appeal. Keep giving us great stories and add eye candy for the females.

- CHLOE1234

Dear *Bound by Ink*,
I can't get enough of your magazine. I read it all the time. It's done so well and I'm entertained every time I read. This magazine has the perfect amount of style and content. Keep up the excellent work.

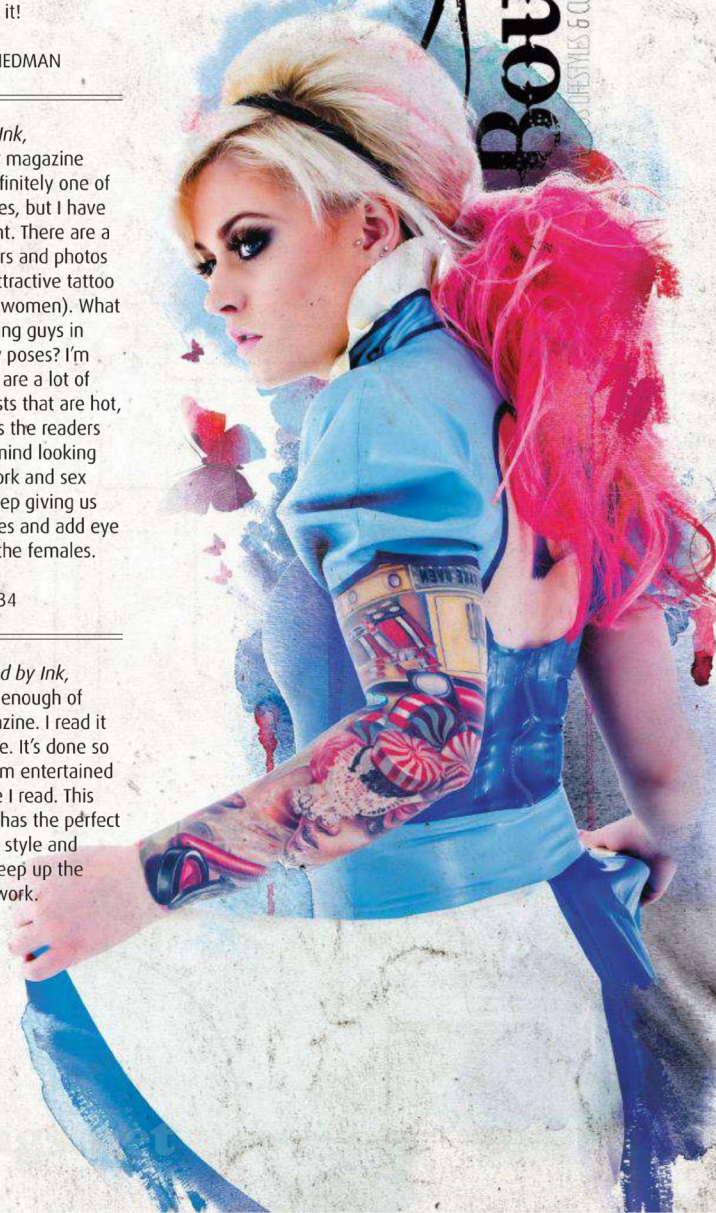
Can't wait for the next issue. Thanks! Kindest regards from your #1 fan.

- CYNTHIA VASQUEZ

I continue to read the latest edition and I just want to thank the editors for putting quality above all else. No other tattoo magazine comes close.

- JOHN TRAVASSOS

Bound by Ink
LIFESTYLES & CULTURES BOUND BY INK



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DON'T BE AFTERCARELESS

Aftercareless: the act of neglecting or taking insufficient care of your skin after getting a new tattoo, piercing or body modification; not having high quality aftercare available for your clients in your tattoo or piercing studio; sending a customer to another location to purchase aftercare; listening to friends' aftercare regiments over the professional that completed the artwork on you; recommending or putting products on your new body art that are not designed specifically for them.



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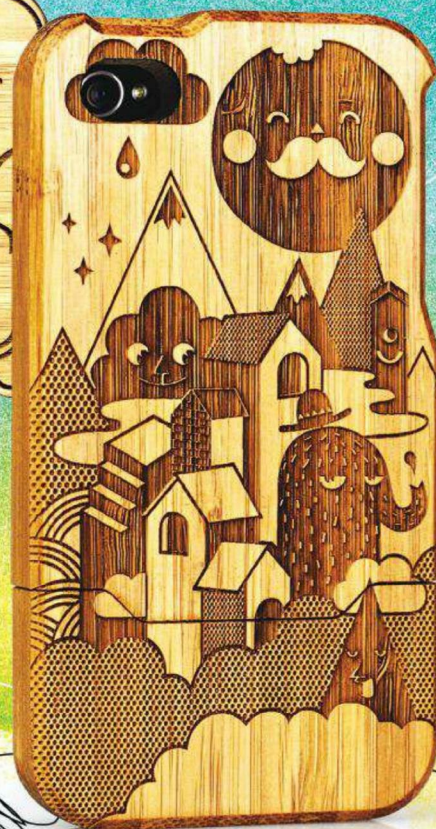
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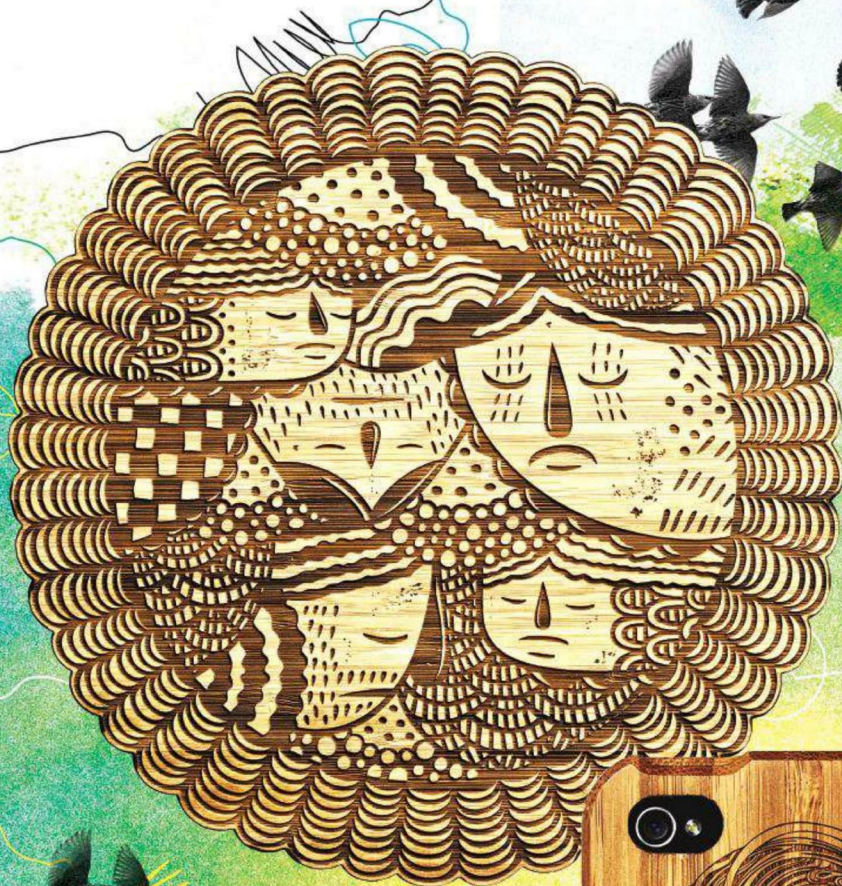
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Every so often, you stumble upon something that catches your eye and you just have to have it. Well, the products from Grove Made are definitely on par for the course of some of my must-haves. One of the things that stands out and makes Grove unique is that they curate an Artist Series of laser-engraved bamboo iPhone 4 cases, iPad 2 cases, MacBook Bamboo Backs, and bamboo wall art featuring prominent illustrators from around the world. With that being said, one of the most impressive things to me is that they don't outsource anything and keep it all in-house. When I mean anything, I mean *everything*. All the sweat equity is kept at Grove Made from the machining, photography, package design, fulfillment, marketing, and even the

Text: Rich Coyle

Home Grown

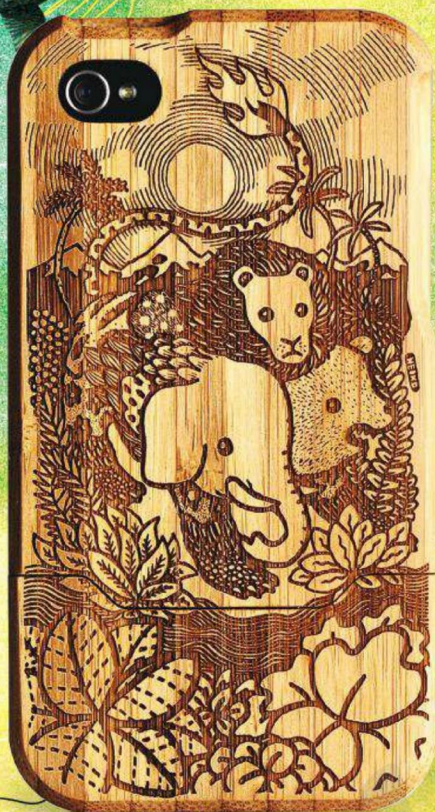




website. In my opinion, that's what separates Grove Made from other companies. They don't rush their product out the door to ensure their product remains at the highest quality standard since everything is handmade. As a result, there is a pretty healthy lead time from order to receipt. You know the old adage, "Good things come to those who wait." With us as a society so dependent on technology and communication devices, what better way to showcase something that's going to be a personal mainstay with

a product that doubles as a conversation piece as well as a unique fashion statement?

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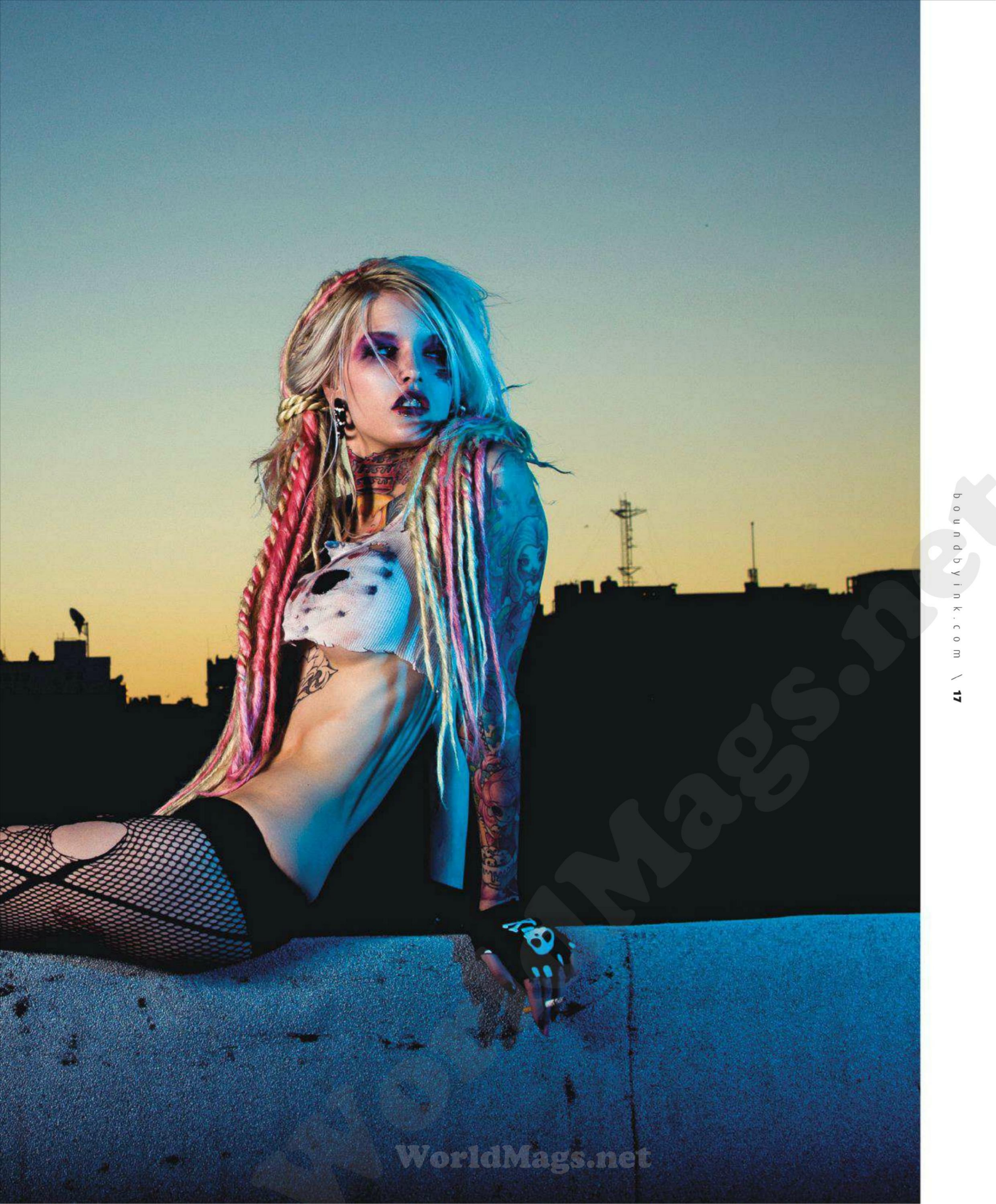


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THE ART ANGEL

There's a lot of power and strength behind a welder's torch, and for decades men have been wielding it, but that's about to change if Alloy Ash has anything to say about it. Alloy Ash is breaking the stigma of being a gorgeous alternative model and stereotype that some jobs are just meant for men.

Text: Rich Coyle | Photos: Andy Hartmark
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HAIR: JAMES GRIFFITHS AT SALON BLU. OUTFIT: ANTISEPTIC FASHION

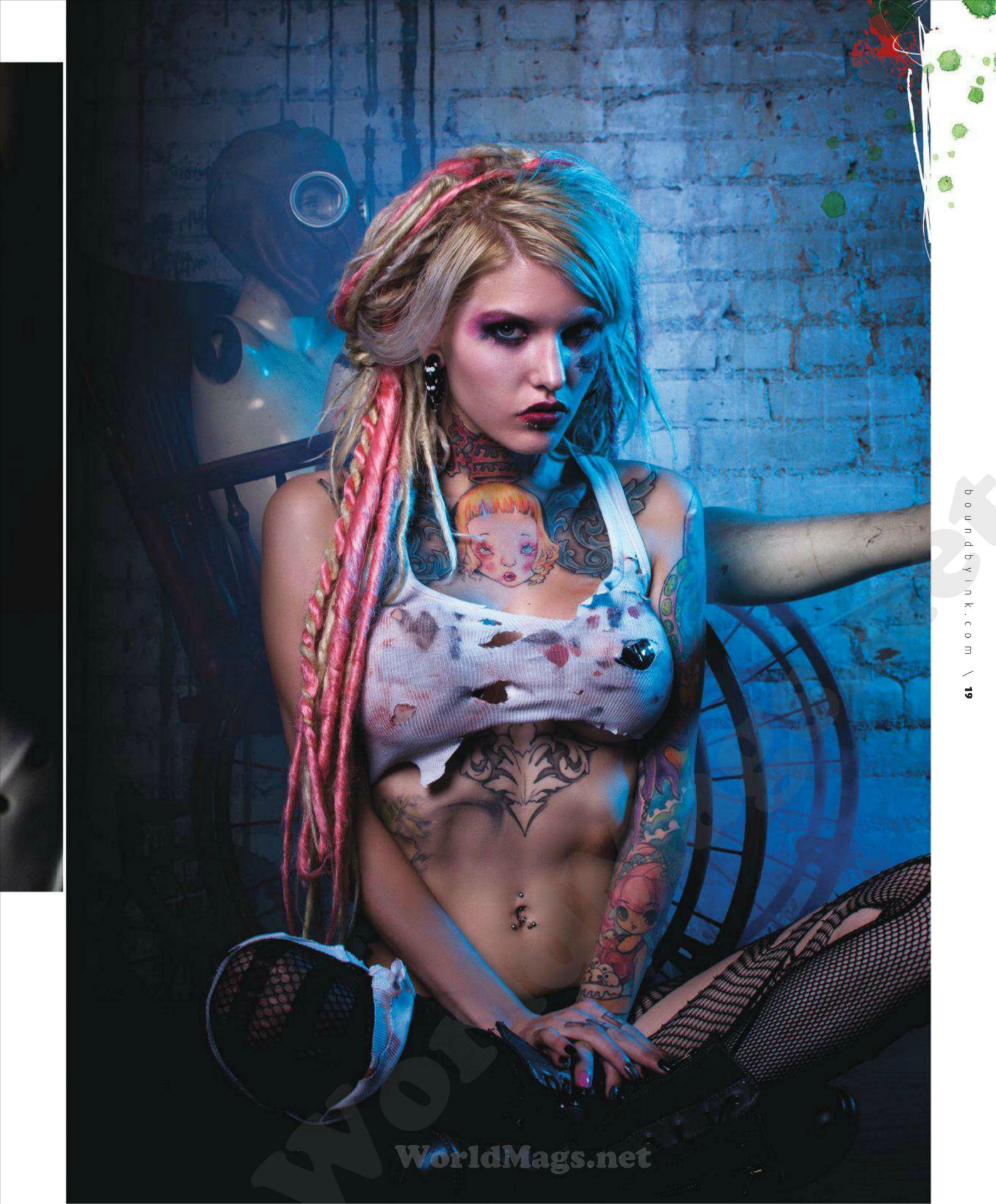
**"I PLAY THE HANDS THAT
I'M DEALT BECAUSE EVERY
OPPORTUNITY PRESENTS ITSELF
IN A DIFFERENT WAY, AND IT'S
HARD TO SAY WHERE WORK OR
THE FUTURE WILL TAKE ME."**

I'm sure you have all heard the saying, "It's a man's world." That statement does not hold true, especially in today's society. Sure, there are things that men do better than women and vice-versa, but for the past few decades, women have even reversed roles of

their male counterparts and have become more prominent in a supposed male-dominated society. Back in the early 1900s there were more women who were interested in education, careers, and social reform. During WWI, many women obtained jobs that had been vacated by men who were

away at war. As a result, women started working in industries like farming, forestry, and even on the railways and buses, which, even by today's standard, is considered a man's job. The point here is that gone are the days where women were restricted strictly to house duty, baby manufacturing, and

cooking. Women are just as powerful, successful, and relevant in today's society, as evidenced by Hillary Clinton and Danica Patrick as public figures, just to name a couple. Those are two of many women in roles and positions of power formerly reserved for only men, and they're doing







HAIR: JAMES GRIFFITHS AT SALON BLU, OUTFIT: EIRIK ASWANG DESIGNS

so with great success and grace. With that said, let me introduce you all to another person who's breaking down stereotypes and blurring the lines for what a man's job definition

is and how she can go toe to toe with the best of them. Meet Alloy Ash. She's a gorgeous model that just so happens to be a professional state champion welder and

painter. She's been on a national television show immersed in extremely crazy builds and projects that only true metal fabricators would dream of. When I say *crazy builds*,

how does an air-propelled dragster, a rollercoaster, a flamethrower, and a vortex tunnel sound? I have to say the interesting thing was, during the interview, she never once came across

like a princess and she sure as hell isn't prissy: "I'm completely comfortable with a wrench in my hand, cigarette hanging out of my mouth covered in dirt, grime and grease," says

Alloy Ash when I asked how comfortable she was around cars and if she could wrench. I think it's safe to say that I will never again hear those words uttered from a model.

**"I'M COMPLETELY
COMFORTABLE WITH A
WRENCH IN MY HAND,
CIGARETTE HANGING OUT
OF MY MOUTH COVERED
IN DIRT, GRIME, AND
GREASE."**





**"I LOVE
VINTAGE
VIDEO GAMES
LIKE SUPER
NINTENDO.
I LOVE THE
SUPER MARIO
BROS. SERIES,
MEGAMAN AND
BOMBERMAN."**

While she's not Danica Patrick in the career sense, you can certainly see where comparisons can be made. It's like love and hate — the same emotion, but different weight.

I'VE BEEN RACKING MY BRAIN TRYING TO FIGURE OUT HOW YOU GOT THE NAME ALLOY ASH.

[Laughs] I get that a lot. Actually, I got the name from what I do for a living, which is welding, hence the name Alloy Ash.

LET ME GET THIS RIGHT: YOU'RE A PROFESSIONAL WELDER?

Absolutely not. I really dig welding, twisting metals, and things of that nature. It inspires me.

WHAT TYPE OF WELDING DO YOU DO?

I ARC, TIG and MIG weld.

HOW DID YOU GET INTO WELDING AND METAL FABRICATION?

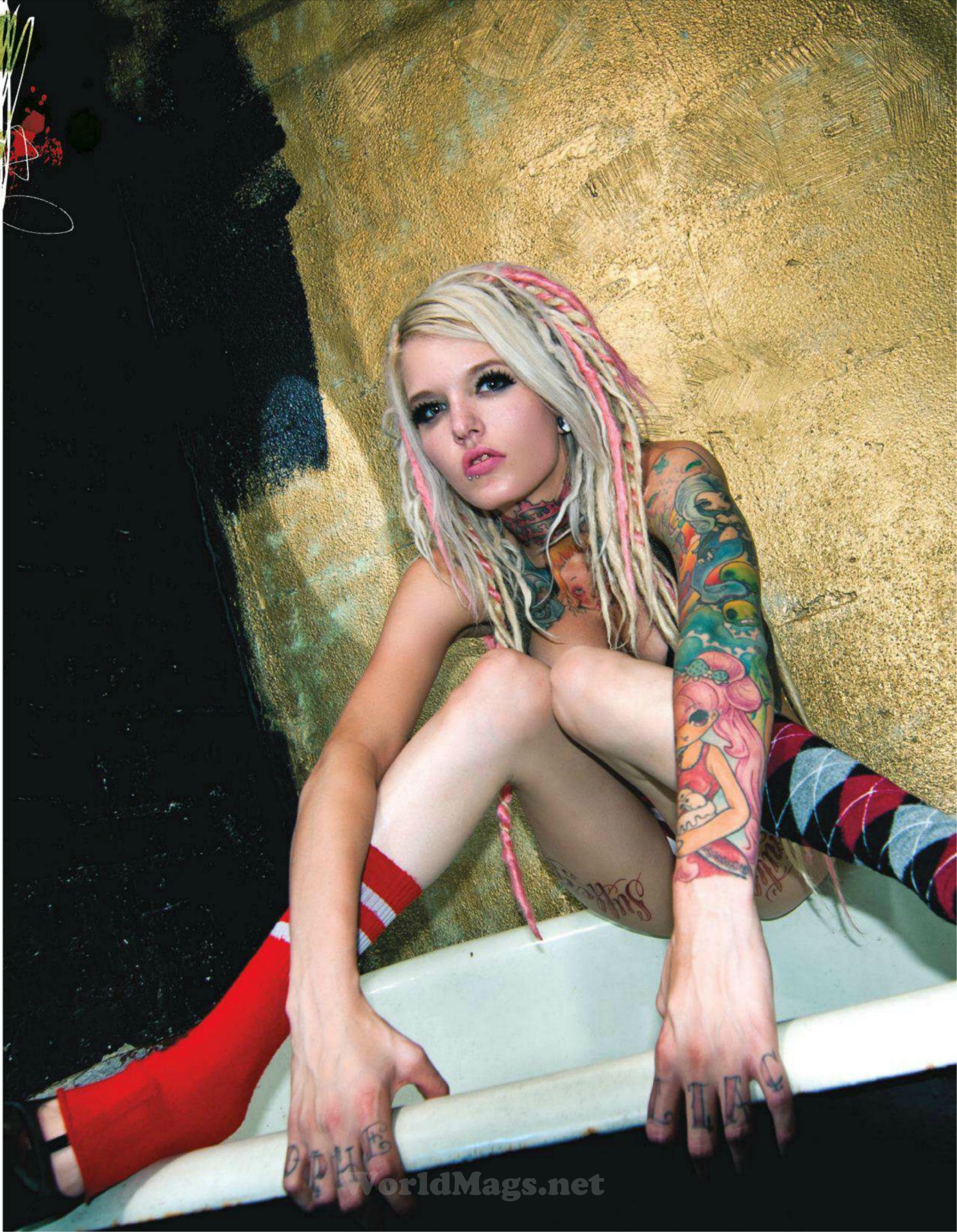
I learned how to weld in high school and started working at shops shortly after. I just picked up experience and learned more by being there and immersed into welding, and I have been hooked ever since.


I COULD NEVER IN A MILLION YEARS ENVISION YOU AS A WELDER. DO YOU WRENCH ALSO?

Actually, I'm a state









**"BEING ABLE
TO WELD AND
DO IT WELL IS
DEFINITELY AN
ART FORM AND
REQUIRES REAL
ATTENTION TO
DETAIL."**

champion welder but not as skilled in wrenching, but I can hold my own.

YOU MENTIONED THAT YOU WELD FOR A LIVING. WHERE DO YOU WORK?

I work on custom projects for a shop called Detroit SpeedCult. We'll do stuff like build custom hot rods, rat rods, to the more extreme projects like rollercoasters and flamethrowers, et cetera — it's a lot of fun. In fact, we were on National Geographic recently and did this huge build for them, which I was part of.

WHAT'S THE BIGGEST PROJECT YOU'VE DONE TO DATE?

The largest project I was involved in was the National Geographic [Channel] one, which was a three-day build from start to finish. It was an air-powered rocket car built with an entire track system that would launch the car entirely by air propulsion in a dragster-type car. We had to build 150 feet worth of track sections and assemble over 3,000 pieces in three days.

THAT'S QUITE A PROJECT. YOU MUST'VE BEEN INUNDATED WITH THIS PROJECT AND HAD NO TIME FOR ANYTHING ELSE.

Well, at the same time we built a 25-foot-long vortex tunnel, similar to that at a fun house. So you walk down a pathway and through a big cylinder that rotates clock- or



HAIR: JAMES GRIFFITHS AT SALON BLU OUTFIT: ERIK ASHWANG DESIGNS





HAIR: JAMES GRIFFITHS AT SALON DU



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counterclockwise and it makes you feel like you're moving.

YOU BUILT THAT SEPARATELY, RIGHT?

No. We built that vortex tunnel simultaneously within that same three-day time period, too. HOW DID YOU GET INTO

THE MODELING INDUSTRY WITH ALL THIS YOU HAVE GOING ON?

Modeling kind of just fell into my lap. I've been doing it for about a year, and how it went down was I just happened to go to a shoot with one of my friends and the photographer asked if I

was interested in shooting. I participated and it has been crazy ever since.

WHEN DID YOU GET YOUR FIRST TATTOO, AND WHAT PROMPTED YOU TO DO SO?

I got my first tattoo when I was 18, which is the side piece of a butterfly and a lady done by Steve

Sype. I got my tattoo for my mother, who passed away a few years back. We had always planned on getting matching butterfly tattoos, so it has a very deep meaning for me and I just kept on going ever since.

YOU'RE PRETTY WELL INKED. WHO DID MOST OF YOUR

WORK?

Phil Newman of New Skool Tattoos does most of my work.

HOW FAR DO YOU PLAN ON GOING IN TERMS OF BODY ART?

I don't think I have a quitting point at this time,

as far as my tattoos go.

HAVE YOU EXPERIENCED ANY DISCRIMINATION OR STIGMAS ASSOCIATED WITH BEING TATTOOED?

People have their opinion and can be extremely judgmental, and there are some people who look down on people





"I THINK MEDIA IS A POSITIVE THING AND THE MORE IT'S OUT THERE AND IN THE GENERAL PUBLIC'S EYE, PEOPLE WILL REALIZE THAT WE ARE TALENTED AND PROFESSIONAL."

who are tattooed. Like they think you destroyed this beautiful thing. You definitely get your good and bad with it. Art shows, in particular, and I tend to dress a little more out there. People always stop me to take pictures and ask who I am. It's quite flattering actually, but I have been fortunate and have not experienced any serious backlash.

WHAT ARE YOUR THOUGHTS ON TATTOO CULTURE ON A GLOBAL MEDIA SCALE LIKE TELEVISION AND PRINT?

I think media is a positive thing, and the more it's out there and in the general public's eye, people will realize that we are talented and professional and it's not something to be frowned upon.

OTHER THAN BEING A CHAMPION WELDER AND A BEAUTIFUL MODEL, WHAT ELSE DO YOU DO?

I'm also an artist. I paint and draw. I've only done a couple art shows and I'm still a little hesitant to display or sell some of my paintings just because I draw a lot of girls and some are cutesy and some are real gory. It's taking me a long time to realize that there are, in fact, people with the same tastes as myself and I'm slowly getting more comfortable to display my art.

HAIR: JAMES GRIFFITHS AT SALON BLU





"I'M A STATE CHAMPION WELDER BUT NOT AS SKILLED IN WRENCHING, BUT I CAN HOLD MY OWN."

HOW DID YOU GET INTO ART?

I've always been creative and into different ways of expressing myself. I always painted, sculpted, drew, and even made my own clothes. I would always try to do or make it first before I bought anything.

DO YOU SEE ANY CORRELATION BETWEEN YOUR ART AND WELDING?

I do. Being able to weld and do it well is definitely an art form and requires real attention to detail. A great weld is beautiful to me, and that's the correlation.

YOU'RE VERY TALENTED AND MULTIFACETED. WHAT ARE YOUR INFLUENCES?

I'm very much into the Victorian time period — the décor, the furniture, and architecture. I draw inspiration from that.

DO YOU HAVE ANY ARTISTS IN PARTICULAR YOU FAVOR?

I do. In fact, most of my tattoos are based off of artists I love. For instance, my entire sleeve is Mizuno Junko influenced. I love Camilla d'Errico, Buff Monster, Audrey Kowasaki, Audrey Pongratz, and the list could go on forever. I am pretty attracted to a lot of lowbrow artists. I believe their work in general is different in the sense that it's not what you typically see, and they don't put their work out there to be more commercially appealing to large masses. I'm drawn a lot to that kind of stuff.

HAIR: JAMES GRIFFITHS AT SALON BLU

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**"I GOT THE
NAME FROM
WHAT I DO
FOR A LIVING,
WHICH IS
WELDING,
HENCE THE
NAME ALLOY
ASH."**

YOU'RE OBVIOUSLY
EXTREMELY WELL VERSED
AND TALENTED. WHAT
DOES THE FUTURE HOLD
FOR ALLOY ASH?

I honestly have no idea. I don't set goals in stone or look that far into the future, for that matter. I play the hands that I am dealt because every opportunity presents itself in a different way. It's hard to say where work or the future will take me. As far as modeling goes, I'll take this thing as far as it will go. I have no plans on stopping anytime soon. I just love working with great photographers like Andy Hartmark, but who knows, maybe I'll open up a shop one day.

IS THERE ANYTHING ELSE
ABOUT ALLOY ASH THAT WE
DON'T KNOW?

I love vintage video games like Super Nintendo. I love the Super Mario Bros. series, Megaman, and Bomberman. I even bought a Wii specifically just so I could play Mario again. I also love House of the Dead and I'll play the same games over and over again. I'm also very competitive and don't like losing. I'm essentially a big kid. I love cartoons, but the cartoons nowadays suck. But I'm a big Invader Zim fan. 

HAIR: JAMES GRIFFITHS AT SALON BUI, OUTFIT: ERIK ASHWING DESIGNS



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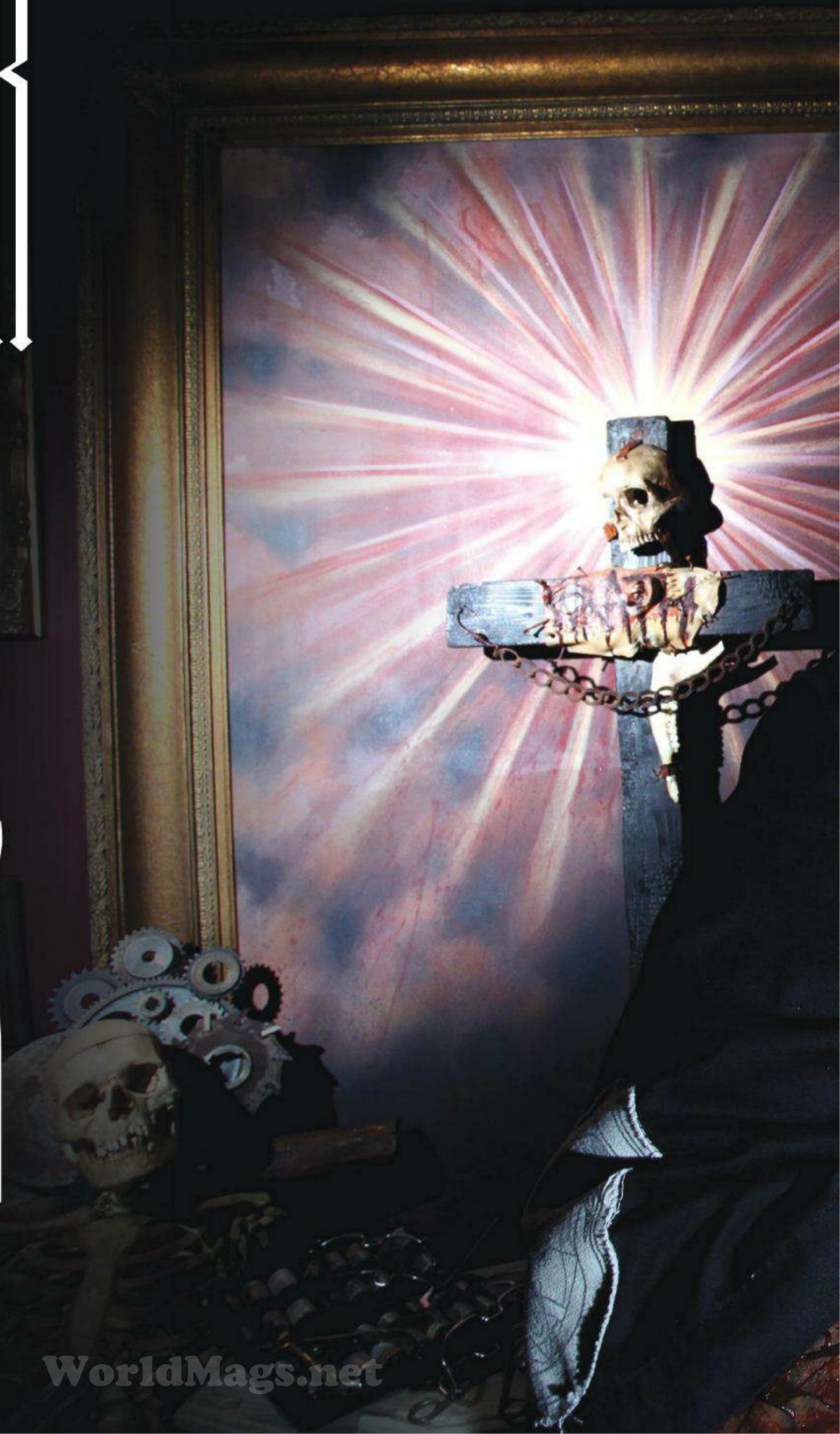
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WALK THE LINE

Text: John Jarasa | Photos: N. Mottaghi

www.nspired1.com
thebutcherfineart@gmail.com

WorldMags.net







Music was this talented artist's first muse, and he says that learning musical composition paved the way for his other artistic creations.



Mixed-media prodigy Jeffrey the Butcher is not your average artist. Going to school to be a mortician and studying embalming aren't exactly prerequisites for most modern artists, but for this talented man, they were absolutely necessary. Jeffrey's work pushes every boundary thinkable within the realm of public perception, and his unorthodox tools include actual body parts and religious scenes in a hodgepodge of emotion and reaction. Is he a genius? Take a look and decide for yourself.

Art can be a medium unlike any other on Earth. A powerful tool that unlocks the human psyche and gives color and shape to emotion and ideals, art can be that abstract unifier of race, color, gender, and creed; it can also be a great divider. Ultimately, the value or message within any kind of art falls on the eye of the beholder. Sometimes grotesque and sometimes beautiful, Jeffrey the Butcher's art is at all times polarizing and reactionary. Known for his often controversial mixed-media sculptures that ride the line of divinity and secular morbidity, Jeffrey will get a reaction for his art. It's a part of his motivation for presenting it in the first place, almost placing the viewer within the composition, at least emotionally. "I'll try to make something that you look at in disgust, but you can't look away. You have to react to it and appreciate it — it will be unforgettable," he says with slightly caged abandon. His is a world that is not at all unusual to him, despite the baby casket, headless human skeleton with a goat's head as a replacement, early 1900s lobotomy tools, and sundry other oddities that fill his waiting room at the Nspired1 studio that he works out of. If these walls could talk, they wouldn't utter a single word — they'd scream. Still, there's a warmth about the man they call

the Butcher that seems to indicate that not only is his art far from just shock-value fodder, his religious influences and kind heart actually seem to reflect more of a respect for all things sacred, rather than a disdain as some might initially think. His quest for artistic stimulation has taken him to Germany, London, Holland, and the fact that his art took him there is not lost on Jeffrey. Much like his compositions, as you peel back the layers to Jeffrey's world, things begin to make perfect sense and reverence for art can be contagious and endearing.

"At first I kept my art to myself, just because I wanted to keep progressing and see what else would come out," Jeffrey says in between swills of Glenfiddich. "People would ask me where it came from, but I couldn't really tell them. Obviously, my art comes from a dark place, but I don't know what that is, or why I relate to it." A product of '80s counterculture and horror movies with special effects by the likes of Rick Baker and Tom Savini, Jeffrey's inspiration seems to come from expressions of all sides of humanity, especially tattoo artists. "I look up to and respect a ton of tattoo artists. Guys like Chuy Quintanar, Alan Padilla, Eric Gonzalez, Bob Tyrell, Philip Loo, Jack Rudy, Tom Renshaw, these guys are phenomenal with their perspectives. I've met many of them, and a guy

like Bob Tyrell — he's a ghoul just like me!"

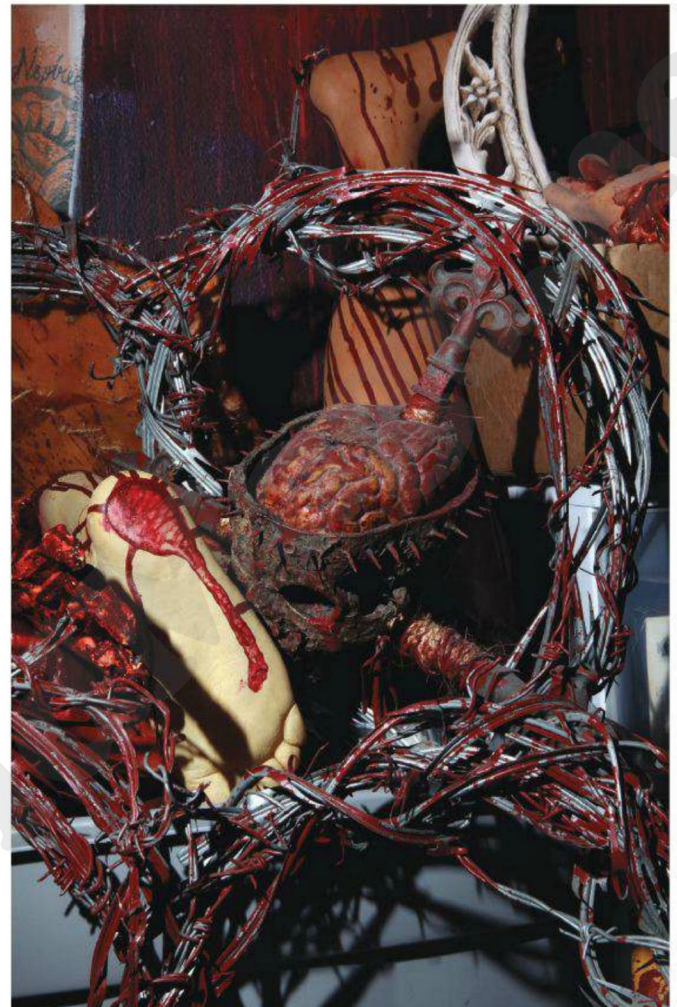
This former mortician and embalmer has utilized his gifts for the sake of artistic composition, and he isn't afraid to push the boundaries. Even when he's crafting ideological scenes, making his own flesh and utilizing actual animal and human body parts within his artwork is something that he sees as tribute and authenticity, rather than blasphemy or sacrilege. "Most people believe that when you're dead, you're dead and that's it, but I don't believe that. Making art out of someone that was once living or an animal, to me, prolongs the impact of their life in a certain way. Everyone else gets erased, but artwork can last forever. I feel like they can be a part of something beautiful still, even if society doesn't agree."

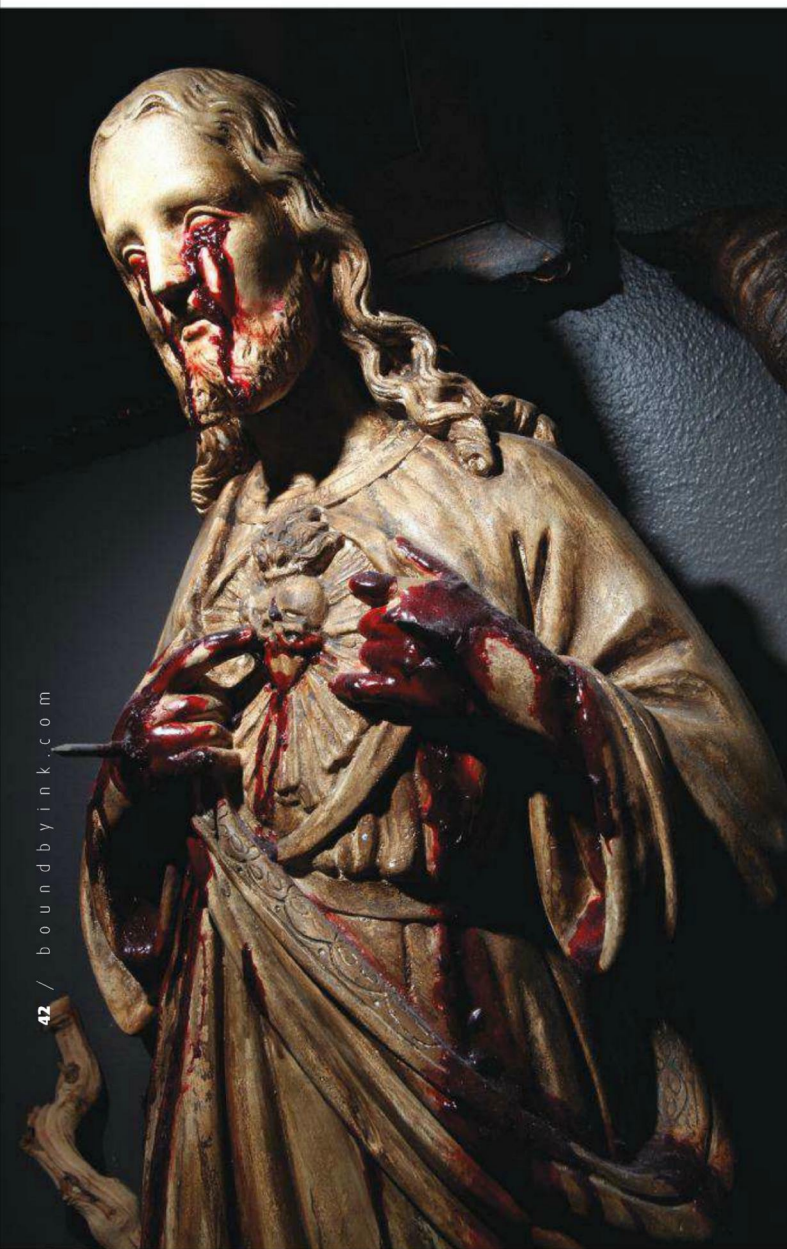
While his work can be seen by many as dark, macabre, tragic, and morbid, Jeffrey's art is very much alive — and so is his artistic spirit. He may tell you his art is all at once beautiful and disgusting, and whether you agree with him or not, there is one thing he is right about: his art is unforgettable. *Bound by Ink* had the pleasure of spending an evening with this avant-garde artist, and here is what we learned.

YOUR ART IS VERY UNIQUE, TO SAY THE LEAST. HOW DID YOU BECOME SO INFLUENCED AS TO WANT

"I DON'T WANT YOU TO CHANGE YOUR MORALS, BUT I WANT TO GIVE A PERSPECTIVE THAT MAY MAKE YOU SEE SOMETHING A CERTAIN WAY FOR THE FIRST TIME. I LIVE FOR THAT."

Jeffrey can and will use just about anything in his mixed-media creations, the more interesting the better. In the end, his works were created to stimulate conversation and be forever memorable.





"I'LL TRY TO MAKE SOMETHING THAT YOU LOOK AT IN DISGUST, BUT YOU CAN'T LOOK AWAY. YOU HAVE TO REACT TO IT AND APPRECIATE IT EVEN IF IT'S JUST UNFORGETTABLE."

Jeffrey's creations often spark controversy — here, a crying Jesus figure. "I use real bones whenever possible," Jeffrey says, lest you had any questions regarding this skeleton figure with a ram's skull.

TO PUSH THE BOUNDARIES LIKE YOU DO?

I was born in the '80s, so I was around the new wave scene, the punk rock scene, and the hardcore scene, and everyone in those scenes was eccentric. My uncle showed me a horror movie when I was a kid, like around nine years old. It was brutal and uncensored, and after that



I was stuck on that form of art. The shocking aspect of it, it wasn't normal, but it was cool for me. I wasn't trying to be morbid, it was just different.

ULTIMATELY, WHAT INSPIRES YOUR WORK?

My inspiration for my art all comes from memories, especially bad memories because they seem to stick to the psyche better. I

make art out of them and express myself that way.

WHAT DRAWS YOU TO PAIN AND TO TRAGEDY?

It's unique as a human perspective. People don't open that door to the dark part of their psyche. They live in a box and do what people tell them to — you don't have to subscribe to groupthink. I have trouble conforming to other

people's aesthetics, so the art I do seems completely normal to me.

BUT SURELY WE COULDN'T BE THE FIRST TO TELL YOU THAT YOUR ART WOULD SEEM TO BE VERY CONTROVERSIAL. ARE YOU AFRAID OF WHAT PEOPLE THINK?

People are gonna see people the way they want to see them, regardless



"I BELIEVE THAT THERE CAN BE A BEAUTY IN EVEN THE MOST UNDESIRABLE OF THINGS OR SITUATIONS, AND MY ART REFLECTS THAT."

One of Jeffrey's influences is the talented tattooist Chuey Quintanar, and the rib piece he did on Jeffrey, seen here, is flawless. With more than 11 hours into the piece, tattoo art has played a huge role in Jeffrey's life, and his creations exude the tattoo ethos, even in mixed media.

of argument. People get ridiculed daily, and I could care less about being judged. I just want you to see what I'm doing and ask yourself, "What do you see?"

WHAT IS THE GENERAL REACTION TO YOUR WORK?

It's a mixed bag. Sometimes I'll do things and it gets a negative reaction. I was painting a scene of Mary one day at a convention, and it had razor blades in her wrist. There was a 60-year-old woman who walked up and watched me paint. She said, "Why is Mary bleeding, why does she have blades in her wrist?" I explained to her that I thought Mary had a hard life, this was her incarnation if she got to the point when she couldn't take it anymore. The lady stopped and talked with me for a while and when she left she told me she liked what I had done. At first she was unsure of what to think, but through sharing our perspectives, we had a common ground and she ultimately appreciated my work. There's a meaning behind everything I do, sometimes it's literal and







obvious, other times it isn't.

WHAT WOULD YOU SAY TO THOSE WHO SEE YOUR WORK AS SACRILEGIOUS OR BLASPHEMOUS?

I would say that I'm more praising religious ideals than desecrating them. When you go to church you look at all the stuff on the walls, and you think it's beautiful, almost revered in a certain way. Why can't you do that to my art, too? Even if it's a skull, even if it's blood, why can't it be beautiful? I believe there can be a beauty in even the most undesirable of things or situations, and my art reflects that. You have to make a choice. A lot of the stuff that I make isn't that far from what happens in religious text — for instance, a crying Jesus. I would think he would be pretty sad given what he saw in his lifetime.

DID YOU GO TO SCHOOL TO BECOME AN ARTIST?

As a kid, I was obsessed with Tom Savini and Rick Baker movies; the special effects people, I just thought it was the coolest thing. It fed my eccentricity with odd movies and the horror genre, and that made me want to become an embalmer and mortician, which I went to school for. Almost by default I knew about body manipulation and anatomy, and I stretched that into my artwork. I've seen a lot of these things in real life, so it added realism to my art. If I want to make someone whose face is blown off, I know what that looks like in real life. Even though I wanted to be an embalmer, I kept doing my art and took more of a turn toward that instead. I love aged things, patina, there's a certain romance to some of the most twisted and dark things.

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ORGANS OR BODY PARTS FOR YOUR MIXED MEDIA OR DO YOU MAKE YOUR OWN FLESH?

A little bit of both, under the guidance of the law, of course [laughs]. I make fake flesh, or use animal hide, but all the skulls I use for mixed media are real skulls, be it human or animal skulls. I feel like if I use something fake, to me, there's no connection to life. I use anything real that I can, but I enjoy making my own flesh, too.

WHAT DO YOU USE TO MAKE YOUR PROSTHETIC FLESH AS REAL AS POSSIBLE?

Latex and silicone can get

you pretty close to real skin, honestly. You can make some realistic fake skin if you use the right mixtures. It just helps me to search within myself creatively at the end of the day. Everything under the sun has been done, you have to push yourself to be creative and you have to crack people in the head with a baseball bat to get their attention sometimes.

HOW IMPORTANT IS COMPOSITION TO YOUR MIXED MEDIA? DO YOU HAVE A FORMULA FOR MAKING YOUR PIECES?

I played music as a kid and I used to break it down in patterns and numbers. I approach my compositions

that way, too. I add layers and layers until things are finished.

DOES YOUR ARTWORK AND PERSONAL STYLE THROW PEOPLE OFF FROM THE REAL YOU? IS THERE ANOTHER SIDE TO JEFFREY THE BUTCHER OUTSIDE OF THE STUDIO?

Oh, definitely. In fact, sometimes I don't want to make art, I just want to soak in humanity or go to a park and enjoy the sun. Antique shopping is big with me, too, and I'll strike up conversations with these older people that you'd think I wouldn't talk to or that they wouldn't talk to me. I think you can learn a lot from older

people who have seen these amazing things within their lifetime that my generation can't even imagine. I'm actually super polite with people in public, and I'm sure people that see me wouldn't think that would be my persona, but I'm very respectful of people and their perspectives, even if they might be different from mine.


YOU SPECIALIZE IN DOING CUSTOM PIECES — IS THERE ANYTHING YOU WON'T DO?

Somebody asked me to do an art piece that was strictly praise once, and I couldn't do it. It wasn't the subject matter that was a problem, it was the

one-dimensional aspect of it. I've learned that I have to always ride the line religiously. I can't do something that just shows one side of the spectrum, I have to show both.

LASTLY, WHAT IS THE MOST FRUSTRATING ASPECT OF DOING ART THE WAY YOU DO?

It's the lack of reaction in general, or should I say honest reaction. I'll explain. Some people tell you they like it, but they don't. There are also some who love it, and then there are those that are completely disgusted by it. In most cases, though, people don't tell me how they honestly feel about my

art. Sometimes people will engage with me and tell me why they like or dislike my stuff, which is great, but there are some who will just write it off or put it in their own judgmental box. I'm fine with anything. You don't have to like my art, it doesn't bother me, I'd just like to see what people honestly thought of it more often without being intimidated by me or the public to like or dislike it. In fact, I'd love to set up a camera and microphone at a gallery and not be there so that I could hear what people really think. 



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After the dance

Text: Mike Landers | Photos: Steezy
twitter.com/shaymariaa

In a wilderness of thousands of models, Shay Maria's light burns the brightest as her smoldering good looks and fierce expressions dance in the lens like so many flames in the night sky. Defying convention and carving her own lane, Shay fuels her fire with determination, and *Bound by Ink* was lucky enough to catch a first-hand glimpse of this AFTRA-member-turned-model's sudden inferno of success.

“I never thought about pursuing modeling at all—I’m way too short,” laughs a playful Shay Maria during a lazy afternoon photo session in the hipster-laden Fairfax district of Los Angeles. At just 5 feet, 2 inches,

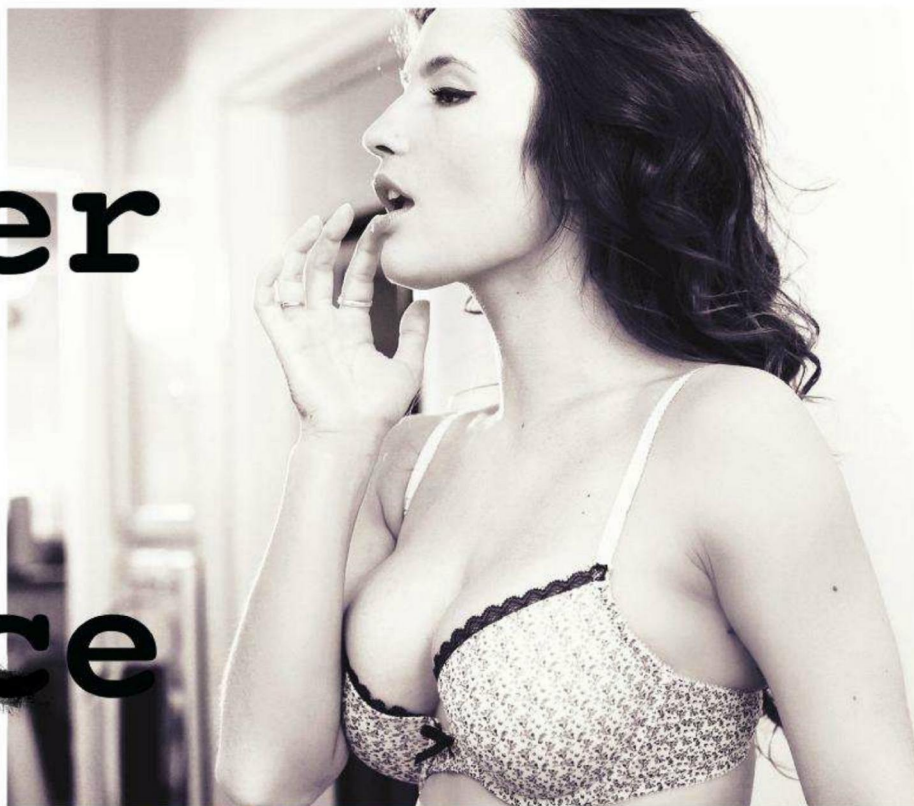
this modeling progeny is proving skeptics wrong one photo shoot at a time. Her infamous red cup photo shoot for upstart clothing brand Primitive has more than 250,000 YouTube views and her well over 15,000 Twitter followers can attest to Shay’s staying

power. Before you think she’s just another pretty-faced flash in the pan, think again. Shay’s budding résumé has already led her to network screen time with Nickelodeon’s “Big Time Rush” and HBO’s “Entourage,” as well as the critically acclaimed dramas

“Nip/Tuck” and “NCIS.” She’s also garnered airtime as the lead girl in Jason DeRulo’s “Sky’s the Limit” video, in addition to other video shoots for Afrojack featuring Eva Simmons, Chris Brown, Pitbull, and Taio Cruz. In less than four years, she’s established



After the dance



herself as one of the most in-demand shoots on the West Coast — not too shabby considering this AFTRA (American Federation of Television and Radio Artists) member's initial passion was dance.

A student of the Orange County High School for the Performing Arts, Shay's auditions were in the dance studios long before they were in front of the lens. "I wanted to be a hip-hop dancer, but I loved all forms — especially ballet, which taught me so much about body control and movement," Shay explains. "The confidence you can feel in ballet is unparalleled compared to a lot of the other disciplines because there is such a

constant focus on beauty. It's almost like each movement or pose should be captured by a camera." It is this discipline that has made her transition to modeling so effortless. "You learn how to elongate in ballet, and since I'm such a shrimp, it really helps my images to look larger than life," jokes Shay in between poses. Shay's Chilean cheekbones also give her a secret weapon when posing, one that sometimes has her confused about which modeling identity she should yield. "I have the ability to look hard or soft, depending on the shoot. I know that seems like a good problem to have, but sometimes it makes me unsure which look will be best for a client," she says.

While she may consider her physical attributes as problematic, she can rest easy knowing that her fans certainly love Shay Maria in all her forms: sexy, uninhibited, playful, and empowered. Those lucky enough to have ever watched or been on one of Shay's shoots can't help but to bask in her unwavering charisma and enthusiasm. "I love doing what I do. People spend too much time chasing dollars and not enough time chasing dreams. If I told you how many times I've been rejected for my height alone, you'd think I'd have quit by now, but I'm still here."

Being here means everything to this rising muse, and Shay Maria's

genuine affection for her craft and her career often leave her in awe of how lucky she is to be riding the wave of success as she steers her ship toward the righteous waters of legacy. After a voyeuristic afternoon of watching an exquisite beauty like her at work, I beg to differ about who's the lucky one.

EVEN THOUGH MOST KNOW YOU AS A MODEL, YOUR BACKGROUND IS IN DANCE. TELL US ABOUT IT.

I grew up in Orange County, Buena Park [California], right next to Knott's Berry Farm, and I started out as a professional dancer. I went to Orange County High School for the Performing Arts, where I studied



"IF YOU LET OTHERS TELL YOU WHAT YOU CAN AND CAN'T DO, YOU'LL GET NOWHERE IN LIFE. I'VE BEEN REJECTED FOR SHOTS A THOUSAND TIMES, YOU JUST HAVE TO BELIEVE IN YOURSELF."

tap, jazz, ballet, hip-hop, modern, lyrical — pretty much everything. I even used to praise dance down in Compton.

WHAT MADE YOU TRANSITION INTO MODELING?

Dance will always be my passion, and I still dance whenever I can. For me, the dance industry was kind of slow, and I had an opportunity to try modeling. I didn't take it seriously, but after my first shoot, I got into it and fell in love with it. I love that I can act like a sexy vixen because during the day I'm much more low key, I'd even say I'm more of a nerd.

WHAT WAS ONE OF THE FIRST TIMES YOU RECEIVED

After the dance

54 / b o u n d b o o m



SIGNIFICANT RECOGNITION FOR YOUR MODELING?

After I shot with Primitive, the red cup shoot blew up and I started seeing my photos up on different blogs — the video really blew up. I figured I should just run with it, so I've been grinding ever since. I've shot for a few of the cooler streetwear brands out in Los Angeles, and I hope to shoot for more.

WOULD YOU SAY SOCIAL MEDIA IS A VALUABLE PROMOTION TOOL FOR YOUR CAREER?

Oh, no doubt! Absolutely,

I've gotten a ton of opportunities from being on sites like Model Mayhem, which is more saturated now than when I started on it. Twitter has been good to me, too. I'm currently developing my own website now, which will have my products and events posted up. You have to use social media now, in just about any profession

HOW DID YOU GET INTO YOUR TELEVISION ROLES?

I'm an AFTRA member, and I'm signed by Block Dance Agency based in Burbank. Through them I was able

to sign up and get some good background work with Central Casting. I was a regular on "Big Time Rush" on Nickelodeon. I also did "NCIS" — I was a yoga instructor. I would love to get into SAG, so I'm working on my voucher now.

TELL ME ABOUT YOUR EXPERIENCE WITH THE SHOW "NIP/TUCK"? IS IT TRUE THEY INITIALLY FROWNED UPON YOUR BACK TATTOO?

Yes [laughs]. I had nailed the audition and was walking out of the casting room, and they saw my

back piece. They said they didn't want to use any tattooed models — I was 17 and crushed, but I played it off. I said, "OK" and walked out of the room and they ran after me and stopped me in the hallway and asked if I would be willing to have a makeup artist cover it up. If I did, they would be willing to reconsider, so I told them yes and I ended up getting the part.

YOUR BACK TATTOO WAS YOUR FIRST TATTOO, CORRECT? WHAT MADE YOU DECIDE TO GET SUCH A BIG PIECE AS OPPOSED TO THE "ANKLE ROSES" AND

"TRAMP STAMPS" THAT USUALLY BECOME FIRST TATTOOS?

I got my back piece when I was 18, and I wanted to get something that stood out, at least in terms of size. I see so many girls with the little tribal tats or roses, and that's cool, but it's just not me. I wanted to "go big or go home," and there is still more work for me to get done; I'm just trying to plan out how I want everything to look. I have "Amor" and "Have Faith" on my hands, but I really want to get some knuckle tattoos, too. I'm only 22, so I'm just going

"MY SUPPORTERS AND FANS MEAN EVERYTHING TO ME. THEY RIDE FOR ME, EVEN ON THE MOST FRUSTRATING DAYS, AND IT'S NICE TO HAVE PEOPLE WHO LOVE WHAT YOU DO."



to plan everything out as opposed to rushing into something I'll regret later.

DO YOU POSE NUDE?

No, I only do implied nudity. I like to leave something to the imagination. I feel like if I show everything, people will just be done with me and move onto the next model.

WHICH OF YOUR THREE CAREER FIELDS ARE YOU MOST INTERESTED IN?

I'm really into modeling right now — it's my main focus. It's hard to focus

on dancing, acting, and modeling at the same time, though. If I could, I would do them all equally, especially modeling and dancing, but it's hard to manage it all. I don't want anything in my portfolio to suffer from not doing my best every time.

WHO ARE SOME OF YOUR INFLUENCES?

Shaun Evaristo is one of my favorite choreographers; he has a company called Movement Lifestyle, which is a new dance school. Shaun and Jeka Jayne's work is so awesome, I try to take any classes I can,

I really look up to them. Modeling-wise, I like Kate Upton, even though she's totally not my style; she's super commercial. I love Erin Watson, she definitely influences me. I love Adriana Lima, but then again, who doesn't? It's strange, but with most of the models I love, I feel like they aren't even my style.

WHAT'S A BIG MISCONCEPTION YOU HAVE COME ACROSS WITH THE MODELING INDUSTRY?

I feel like the media says the industry is welcoming short models, which is only

true in the alt-model or niche field. I'm too short for a modeling agency — the shortest they usually accept is 5 feet, 7 inches, and those are even for commercial print — so I have to work freelance. If you know the right people and you work hard to own it, you can still succeed.

DO YOU FEEL THERE ARE ADVANTAGES TO WORKING FREELANCE AS OPPOSED TO WORKING WITH AN AGENCY?

It goes both ways. With an agent, they take a percentage of your money, so not having one means I

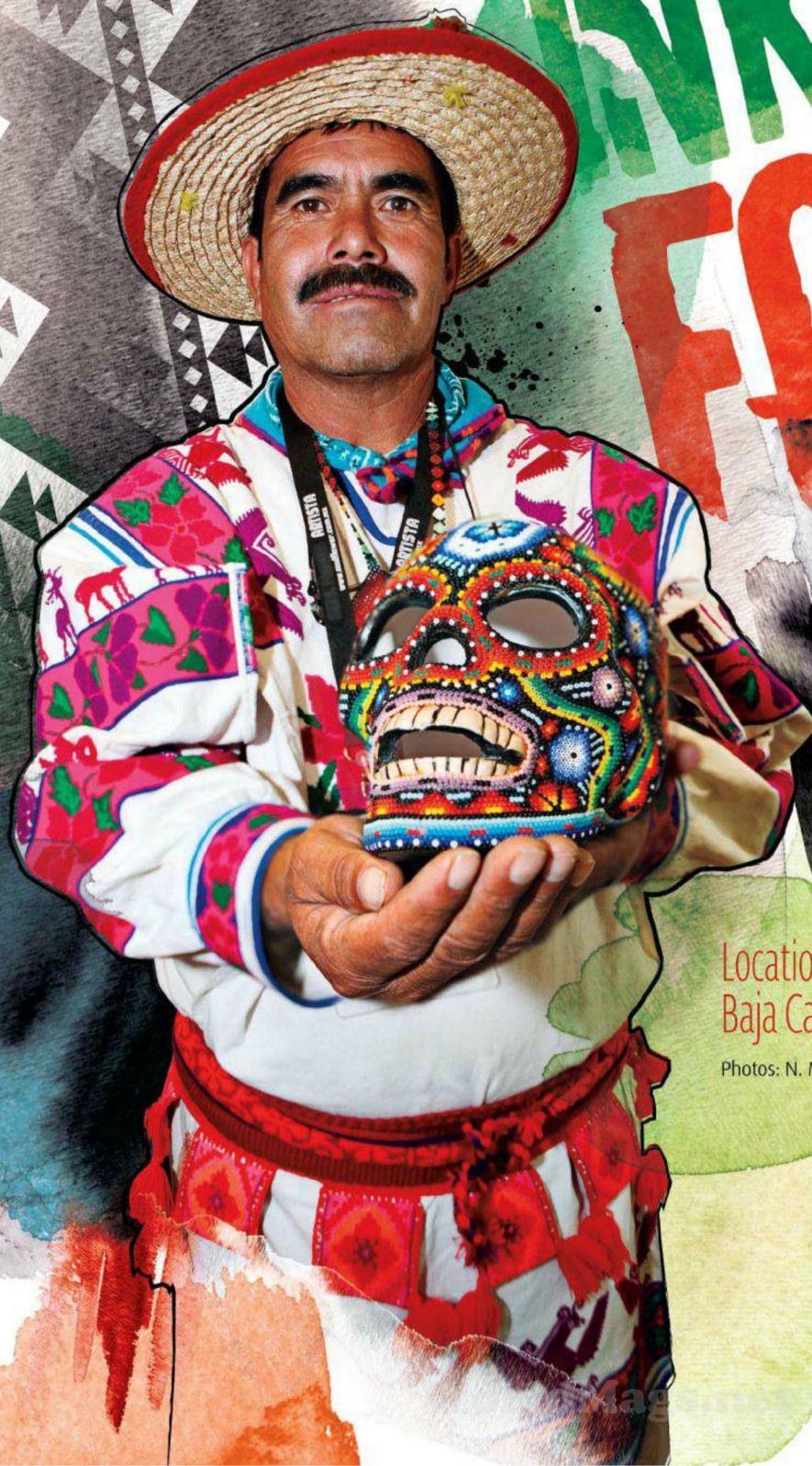
can keep all of my profits, which is nice. One great aspect of having an agency is organization. With an agent or talent manager, you get a schedule and it's a lot easier to keep track of everything you need to do. Sometimes I feel like a chicken with my head cut off running around and trying to do what I need to do. At least even in that state, I am in control of my career. Sometimes agencies will push you in the direction where they want you to go, not where you want to go. I don't like people telling me where I can and can't go with my career. 

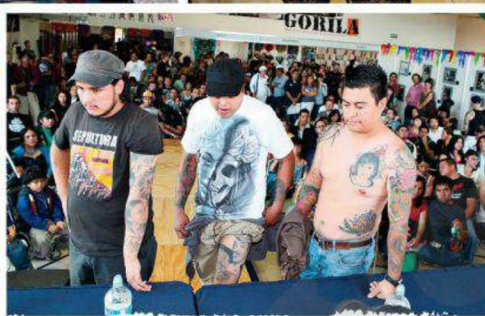
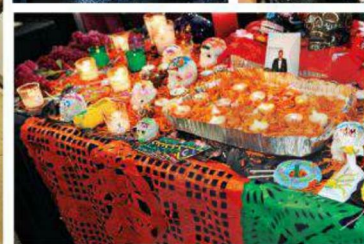
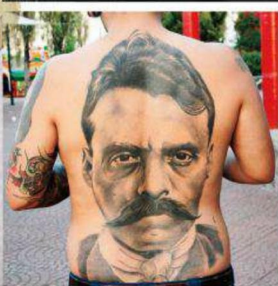
TATTOO FESTIVAL

INKED FOR LIFE

Location: Ensenada,
Baja California, Mexico

Photos: N. Mottaghi





FATHER FIGURE

Text: Mike Landers | Photos: Sam Koh

RICK "PAPA" WALTERS IS AN ENIGMA. THE 44-YEAR TATTOO VETERAN IS RELEVANT NOW, MORE THAN EVER, AS ONE OF THE MOST BELOVED AND REVERED MEMBERS OF THE TATTOO ARTIST COMMUNITY. FROM THE EARLY DAYS OF THE PIKE IN LONG BEACH TO HIS MODERN DAYS ON TELEVISION REALITY SHOWS, RICK'S PERSONA AND SKILLS TRANSCEND BOTH TIME AND CULTURE. WE CAUGHT UP WITH THE VETERAN AS HE DISCUSSED PASSING THE TORCH TO HIS DAUGHTER, KRYSTIN JONES, AND WHY HE CONTINUES TO CARRY THE FLAG FOR TRADITIONAL-STYLE AMERICAN TATTOOS.

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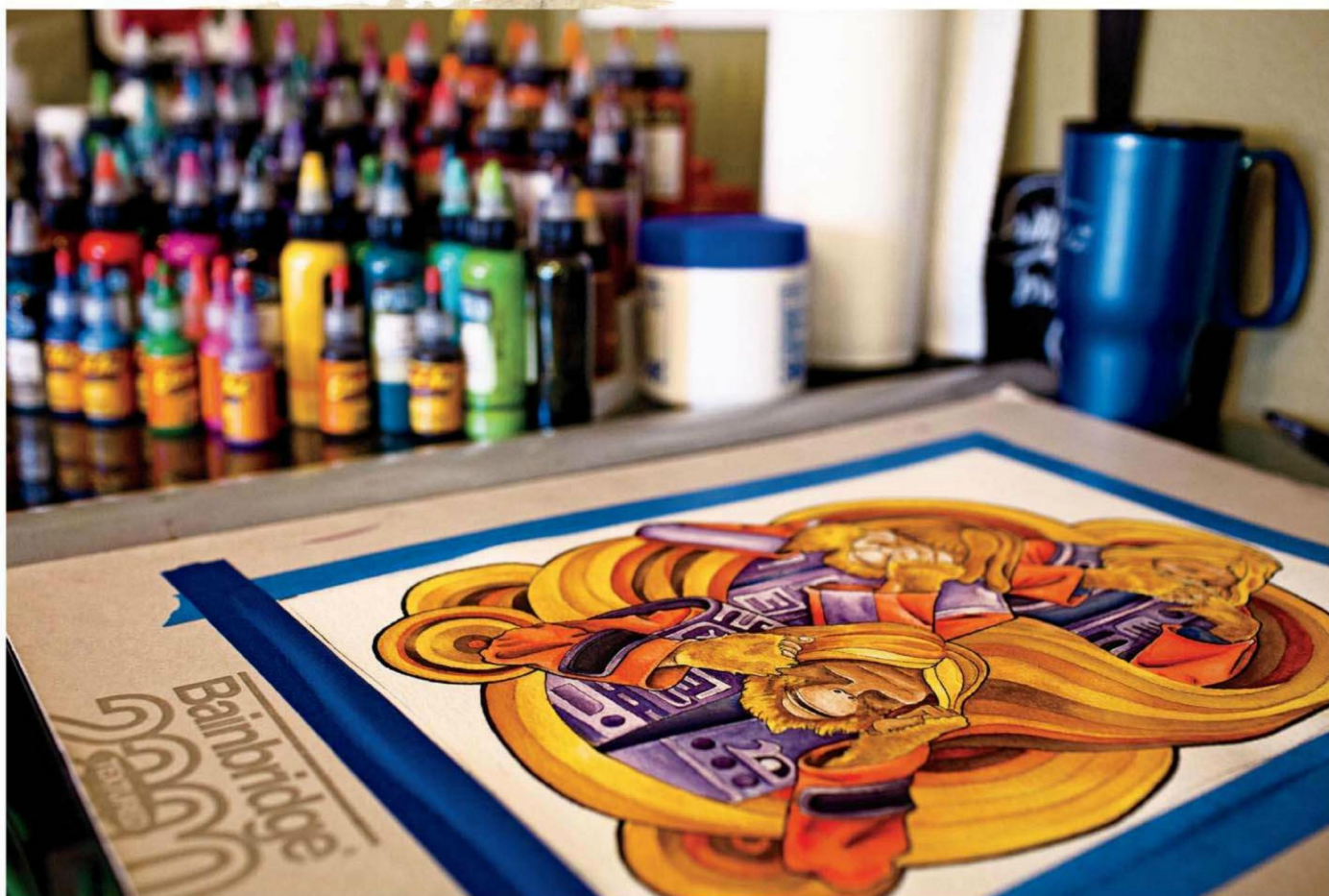
"THE LAST TIME I WAS CLEAN SHAVEN WAS ABOUT 20 YEARS AGO. DIDN'T LAST LONG."

— RICK WALTERS

Tattoo legend Rick "Papa" Walters is not just a tattoo artist, he is a living legend. Behind the needle for a whopping 44 years, it was Rick who was there during the legendary Nu Pike years of Bert Grimm's World Famous Tattoo shop, soaking up the then-new three- and four-needle techniques of Colonel Todd, Phil Sims, Mark Reynolds, and Bob Shaw while crafting his own take on the American traditional tattoo style. He is still here, and it's not because of his tenure alone that he bears the nickname "Papa." Most men might have an issue calling another man by that nickname, but those who know Rick certainly don't, especially the dozens of well-known artists who have apprenticed under him. These artists are guys like Mark Mahoney, Corey Miller, Dave Gibson, the Dringenberg brothers, et al. His daughter, tattooist Krystin Jones, who has been following in the footsteps of her famous father for the better part of the last decade, learning the ropes to carry on his legacy while creating her own, also has no qualms about his paternal nickname. Despite his past and biker rebel look, Rick is one of the genuinely nicer guys you will ever meet, but it wasn't always that way. In fact, the man

they call "Papa" might have been more aptly named "Mother Fucker" had it not been for a drastic lifestyle change four decades ago. "I wasn't a very nice person when I drank," laments Rick while sitting at the back counter of All American Tattoo in Fullerton, CA, his Saturday haunt as of late. So he did what many never find the strength to do — he simply quit. "When I blackout and wake up, there's people laying around me on the floor with bullet holes in them. It's not a good thing, so I just stopped. It's really simple: you just don't do it anymore." This is easy to do for a man that has seen and done it all, of course. When Rick survived a near fatal heart attack and subsequent aorta replacement surgery, the tattoo community did the only thing that came to mind: they helped their "Papa" out. Thirteen artists, many of whom Rick apprenticed, created original works, sold them, and made a postcard series out of them, donating the money to Rick to help alleviate his bills. "It was really cool to find out I had so many friends," Rick says.

Krystin has been the benefactor of Rick's fatherly ways since he married her mother, and the artistic family is unconventionally talented, to say the least. With a mother who is a talented



"GETTING TATTOOS CAN BE A DOUBLE STANDARD FOR MEN AND WOMEN. MY MOM STILL YELLS AT ME FOR GETTING TATTOOS, AND SHE'S GOT A TON OF INK, EVEN A NECK TATTOO!"

— KRYSTIN JONES

(Above) Krystin has a design prepared for one of her many clients.

(Opposite) Father and daughter share a moment across the All American Tattoo back counter, custom made by Joe Kowalski.

painter and quilter, and a father who is one of the tattoo community's original articles, Krystin insists that there is never a dull moment in the home they share. "We used to make our own Christmas presents every year," Krystin explains. With a brother in the U.S. Marine Corps, it's safe to say that working for and helping others is a bond they all share, and Rick also passes down his fatherly ways to his apprentice, Christina Harris. "He's the best," she gushes. Ironical, considering the fact that one of Rick's greatest promotional tools is a sticker that reads "Rick Walters Hates You," featuring a sinister photo booth picture of Rick and

his signature scowl in all his '70s biker glory. "That sticker started out as a joke," Rick insists. "People really get a kick out of it, though." Lest you get the impression that Rick has gotten soft over the past few decades, the protective side of "Papa" still exists. "I was tattooing a guy near his junk one time and he started getting inappropriate," Krystin says. "Just my dad's presence alone made the guy calm down. That, and the fact that he snarled, 'This is a tattoo shop, not a fucking porno!'" Rick told me another gem about somebody getting on the bad side of "Papa" as well. "A couple had come in to get tattoos and I had

started working on the guy and my partner was drawing a stencil on the girl when she passed out and started turning blue. The paramedics came and said she had shot herself up with heroin and she was OD'ing. The guy ran off and jumped in his car and left. Later that night, I was working at another shop and this fucker comes in wanting the tattoo finished! I snatched him up and told him 'OK, mother fucker, now give me my mother fucking money,' since he left without paying. I grabbed the money and I told him, 'Now get the fuck outta here because I ain't doing shit on you, you fucking piece of shit. You leave



your old lady to die at a tattoo shop?!" When I asked if the guy left, Rick quipped, "Of course he did, what else was he gonna do?"

Stories like these just go to show that while Rick has certainly seen and done it all, the tattoo world is a better place because of it. His commitment to the traditional tattoo style is admirable and so necessary at a place in time when tattooing is booming all around the country and new artists lack the foundation and history of years past. Rick is not simply some historical figure, though. He's as relevant as he's ever been, having

appeared on shows like *Chelsea Lately*, *Auction Hunters*, and on tattoo reality shows like *Inked* and *Tattoo Highway*, a show Krystin appeared on as a main character. His service to the tattoo community is far from over, and his respect for the culture and his fellow man are the reasons why he is so beloved wherever he goes. "It's real simple: I treat people the way I feel that they should treat me. I give people stuff all the time without expecting anything in return," says the bearded artist. "I try to treat people as best I can until they prove to me they don't deserve it." Rick spent the afternoon with *BBJ* and educated

us on all things historic and contemporary, while sharing his artwork and getting his needles ready for when his clients were due to come in. This is nothing new for Rick — it's a 44-year tradition, and one he will be doing for many more years to come. Take a read and you might find out that, contrary to his stickers, Rick "Papa" Walters doesn't hate you. Just don't tell him I told you so — he'll kick my ass.

HOW DID YOU BEGIN WORKING AT BERT GRIMM'S WORLD FAMOUS TATTOO? HOW LONG DID YOU WORK THERE?

I'd been tattooing professionally for a

number of years, maybe 10 or so. J.R. Grove and I worked together out in Gardena at a place called Uncle Flash's, and we used to go down and hang out at the Pike. We were both still learning, so we'd go down there to watch guys like Phil Sims and Bob Shaw to get some pointers. I ended up being good friends with Phil Sims, and one day [Colonel] Todd asked Phil if he knew anyone looking for a job. At the time, I was mainly working in a machine shop, so they called me up and I went and talked to Todd and they hired me and I went to work at the Tattoo Gallery shop for them in La Puente. I worked out

there for three years, and I apprenticed a guy named Fat George who ended up being a pretty known tattooist, and he apprenticed several guys who became known, too. There were three guys who owned that shop: Bob Shaw, Colonel Todd, and Fat Mike. Mike was screwing up really badly, so Todd told him he had to go work at La Puente, so I replaced him down at the Pike. Bob Shaw moved to Texas and Colonel Todd moved out to Twentynine Palms, so I pretty much ran the shop for the next 25 years until 2003, when Bob's son sold the building and that forced the shop to close.

MANY NOTABLE ARTISTS BEGAN THEIR CAREERS UNDER YOUR TUTELAGE AND APPRENTICESHIP. CAN YOU TELL US ABOUT A FEW OF THEM?

Oh, hell, there are so many [laughs]. I've taught guys like Joe Vegas, Dave Gibson, Gary Fink, Andy Gains, Skully, Opie Ortiz, there were so many guys that came out of the shop. Corey Miller, Kari Barba, both the Dringenbergs, Danny Romo, Big Tony, the list goes on and on. Mark Mahoney started out down there. He was tattooing at biker parties, but wasn't working out of a shop, so when he came to California, Todd and I realized that he

A veteran for over four decades, Rick stands alone amongst his peers as a living, breathing example of tattoo history and longevity.



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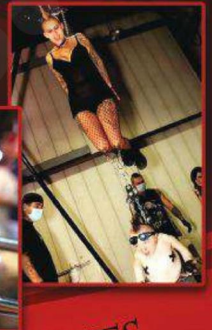
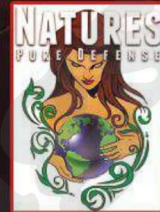
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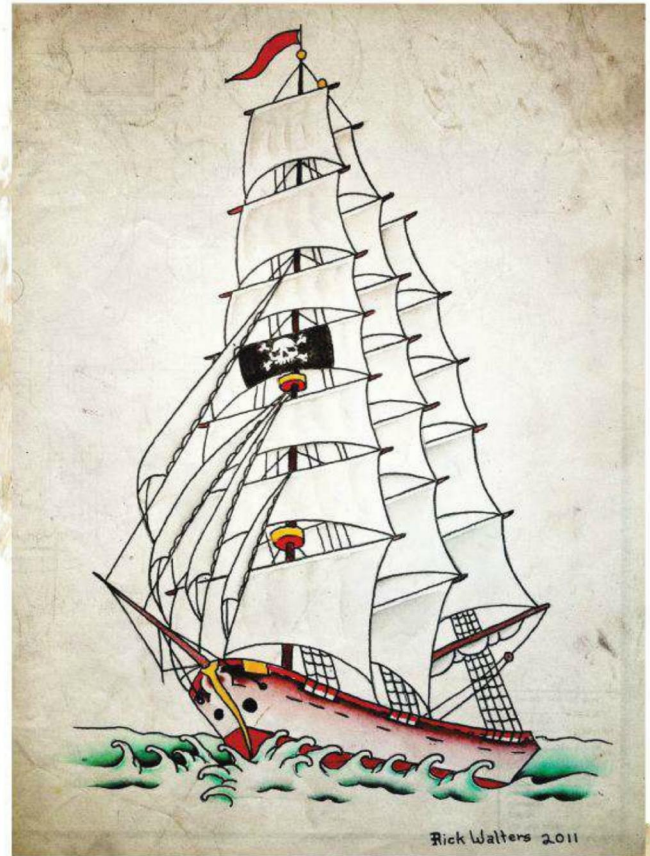




(Above) Beyond tattooing, Rick has a love for watercolors and painting. You can see Rick's traditional tattoo color style shining through these two winged examples.

(Opposite) Rick is well known for these traditional nautical designs; here we see a watercolor that looks much like the work he did at the legendary Bert Grimm's in Long Beach decades ago.

(Opposite Bottom) Rick's take on a traditional Japanese design. Note his rich use of color and traditional composition.



didn't know a lot about the actual techniques of tattooing, but he was a hell of an artist. We hired him at the Rose, which was one of our shops right next to Bert Grimm's — he actually lived there in the back room, too. We're still friends to this day; I work out of Shamrock Social Club on Mondays.

COMING UP DURING THE BIKER ERA AND TATTOO SHOPS, HOW DID YOU AVOID THE PITFALLS OF DRUGS THAT CONSUMED SO MANY PEOPLE?

I didn't [laughs]. Back in the '60s, the drugs ran rampant for anybody in that era. The saying goes that "if you remember the '60s, then you probably weren't there." I did my share of dirt and eventually, I ended up serving time for it. When I got out, I figured I'd better

straighten my act up and I hadn't drank in the five years of lock up. I went out and got drunk the first night I got out and I thought, "This sucks. This isn't how I want to finish the rest of my life." Luckily, the chick I was with at the time was in AA and she took me to a meeting. My father died from alcoholism a year after I got sober, that's probably part of the reason that I stayed sober. It ran in my family — my father's father died that way, too.

WAS IT HARD TO STAY CLEAN?

Not really — it's a choice, you just gotta not do it. To this day, I go to nightclubs and watch bands and I drink soda, or if they offer it, I'll have coffee. I've been sober for 39 years.

WHEN DID KRYSTIN COME

INTO YOUR LIFE?

Rick: I started living with her mom, she was like seven or eight years old, this was around '86-87 or so, and I'm still with her mom.

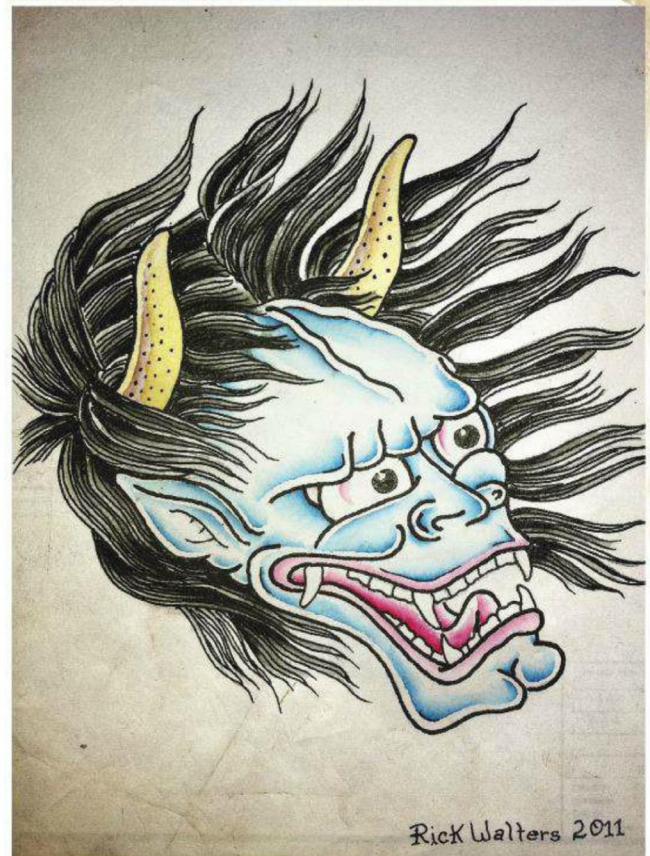
Krystin: My mom's an artist. She met Rick because she was hired to paint the signs above Bert Grimm's.

HOW LONG HAVE YOU BEEN INVOLVED IN ART, KRYSTIN?

Krystin: My whole life, but I started tattooing about six years ago after begging Rick for years to teach me.

DO YOU FEEL PRESSURE TO SUCCEED BASED ON YOUR DAD'S LEGACY WITHIN THE CULTURE?

Krystin: Absolutely. When I was just starting out, people were talking



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"I HAD A HARD TIME LEARNING TO TATTOO IN THE BEGINNING, BUT YOU JUST CAN'T GIVE UP. YOU HAVE TO GET AN APPRENTICESHIP AND STUDY THE STYLES YOU LIKE, ESPECIALLY THE HISTORY. I CAN'T TELL YOU HOW MANY NEW ARTISTS I'VE MET OVER THE LAST FEW YEARS WHO WORK OUT OF CALIFORNIA AND THEY DON'T EVEN KNOW WHO THE FUCK RICK IS!"

— KRYSTIN JONES

(Left to Right) Rick's apprentice Christina Harris, Rick, and Rick's daughter, Krystin Jones

Rick's back piece done by the legendary Robert Atkinson. The outline was completed in just three and a half hours with a total time of 22 hours for the entire piece.



World



(Left) Christina Harris' back piece — her first tattoo ever. A devout student of Rick's teachings, Christina has the utmost respect for the craft of tattooing.

(Bottom) An amazing back piece in progress by Krystin Jones.



"I WAS DOING A GUY'S NECK ONE TIME AND HE KEPT MOVING AROUND, SO AFTER FOUR OR FIVE TIMES, I TOOK THIS STRAP I HAD USED TO TIE THINGS DOWN TO MY MOTORCYCLE AND PUT IT UNDER HIS ARMPIT AND OVER HIS HEAD AND STRAPPED HIM DOWN. SOMETIMES, YOU GOTTA IMPROVISE."

— RICK WALTERS

shit like, "Rick's tattoos are actually in her my portfolio." I heard it all. I used to try to not tell people he was my dad until they found out on their own. I think my stuff's out there enough now that people realize that I am my own artist. Tattooing is a difficult thing. I strive to be a better artist every day. Rick's my biggest cheerleader; he supports me all the time.

DO YOU GUYS WORK TOGETHER ON ANY TYPES OF ART?

Rick: We've collaborated on a couple of things. We have a few paintings together, where she's sketched things and I've painted them. It's fun.

YOU MENTIONED HAVING A BAD HEALTH SCARE AFTER BERT GRIMM'S CLOSED, WHAT HAPPENED?

I had a heart attack in 2003, right after the shop closed down at the Pike. They say, "You stop workin' and things go downhill." Me and my wife were in the car getting ready to go out to Twentynine Palms so I could work out there one day and I said, "I feel like shit, I can't breathe."

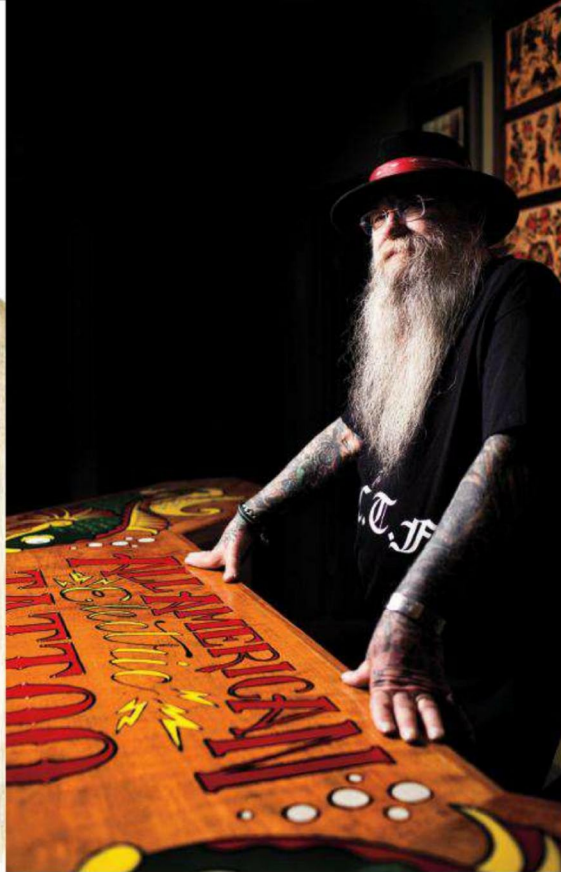
we had probably gotten about three miles from the house, so she went back and called the doctor and told him what was happening. He told her to call 911. The paramedics showed up and took me to the hospital and one of my arteries was fucked up, so they put a stint in. Normally, they do that through your leg, but they had to go through an artery in my arm. Once I was stable, they did an MRI and realized that my aorta was completely blocked, so I had surgery two months after that to fix it. It was a five-and-a-half-hour surgery when they actually replaced my aorta with plastic. They put me in CCU, which they usually do for 15 to 20 minutes before you go to ICU — they put me in there for seven days. My lungs had filled up during the surgery, and I had pneumonia and they told my wife I probably wasn't going to make it. I literally almost died; it scarred my lungs really bad, to this day I run out of breath pretty easily. This was in 2003. The shop closed in June, and three weeks later it happened.

HOW DID YOU GET BACK ON YOUR FEET?

It was sort of cool — a bunch of other artists did a benefit for me. I went to one of the tattoo conventions after I was feeling a little better, and I was just hurting for money because I hadn't worked for six months, at least. They caught me coming in and told me that they had made and sold some original artwork and gave me all the money so I'd have money for my bills. It was pretty cool. Corey Miller, Mark Mahoney, Catfish Carl, Robert Atkinson, Sage O'Connell, Skully, Mr. Lucky, Danielle Oberosler, Opie Ortiz, Tom Berg, James Real, Ethan Morgan, and Greg James all did paintings. I appreciate them doing that.

BEING INVOLVED WITH SO MANY ARTISTS' CAREERS, WHAT DO YOU GUYS THINK OF THE REALITY SHOWS? DO YOU THINK IT HELPS THE INDUSTRY?

Rick: We've both been on two or three of them, so we probably have a different perspective than a lot of people about them. Some of 'em are good, some of 'em are bad, but it's like that thing, "no such thing as bad publicity." They don't show that bad of a light



(Opposite) Rick and Krystin with the crew at All American Tattoo in Fullerton, CA. (L-R) Andy Lugo, Krystin Jones, Rick Walters, Kelly Solinger, and Joe Kowalski.

"YOU GOT THESE GUYS WHO AREN'T TATTOOISTS THAT HAVE NEVER DONE A TRADITIONAL TATTOO AND THESE GUYS CAN DO PORTRAITS AND ALL THIS NEW SCHOOL CRAZY SHIT, AND WHEN IT COMES TO DOING A SPARROW WITH HEAVY SHADING AND THREE COLORS, THEY CAN'T DO IT."

—RICK WALTERS

on tattooing. People see the shows and those are condensed into 30-minute episodes, so sometimes when people come to the shop, they think you're going to draw something up in two minutes and tattoo it on them in 20, and it just isn't that way. I will say that before the reality shows, the tattoo of the day was a \$40 Yosemite Sam and now it's a \$600 koi fish; I know which one I'd rather do [laughs]. Krystin: The awareness level is cool. You're tattooing 70-year-old women who would have never in a bazillion years gotten a tattoo, but they see it on TV and want to do it. It was an awesome experience being on Tattoo Highway for me.

WHAT HAS BEEN ONE OF YOUR MOST MEMORABLE TATTOOS, KRYSTIN?

Krystin: I tattooed a guy in my first year and did a

whole sleeve on his arm. He went to war and came back and his arm had been blown off, so he had me do the exact same tattoos on his other arm! It was like getting another chance to do it all over again, he loved it.

RICK, TELL ME ABOUT YOUR BACK PIECE?

Rick: My back piece was done by Robert Atkinson. He did the entire outline in three and a half hours; anyone else would have taken 12 just to do that part of it. It ended up being about 22 hours in total. He wants to add some more tweaks to it, but it's pretty much finished.

IS THERE ANYTHING EITHER OF YOU WON'T TATTOO ON A CUSTOMER?

Krystin: I don't like doing gang-related or racially motivated tattoos. I won't do them. It'll just make

me mad at the person and want to do a bad job anyway, so I don't do them. Some face tattoos I won't do.

Rick: Yeah, I don't like doing the face tattoos. You gotta earn that shit — these kids just don't think. They wanna get a face or neck tattoo, and they don't have any other work. It's more acceptable these days in general, but I think face tattoos look kinda stupid and I've seen some great ones.

DO YOU THINK MEN TREAT FEMALE TATTOO ARTISTS DIFFERENTLY THAN MALE ARTISTS?

Krystin: Sometimes. Guys will try to get away with more shit with girls like Christina and I because they think they can. Stupid shit happens where they'll try to be inappropriate with you; I mean, when you're drawing on somebody, there is going to be some contact, but

it's not an invitation to try and touch me.

Christina: Yeah, sometimes they see you as less professional, too. Like they think a guy would do better work on them.

THAT SAID, IS IT EASIER TO TATTOO GUYS OR GIRLS?


Krystin and Christina in unison: Guys [laughter]. Krystin: Some guys are pussies, they move around way more than girls do [laughs]. My dad being a guy can tell another guy, "stop being a pussy and hold still," but we can't say that to a guy because they'll get all pissed.

Rick: It depends, sometimes guys can be worse and sometimes girls can. Guys try to be tough and you can't be tough in a tattoo shop, you gotta relax. Being tough don't work, you'll just fall out of the chair because you're not breathing. When I used to tattoo a lot of Marines down in Long

Beach, they'd be the worst ones. They'd be fresh outta boot camp where they're driven to be tough, and they'd fall out of the chair. I'd say 75 percent of the dudes would hit the ground [laughs].

WHAT IS IT ABOUT TATTOOING THAT MADE YOU GUYS FALL IN LOVE WITH IT?

Krystin: I love seeing people's reaction when I give them something beautiful. It's fun to think they're taking something of yours with them for the rest of their lives.

Rick: I've been tattooing since I was a kid; I did my first hand-poked tattoo when I was 10. I was tattooing professionally when I was 19 in 1965, and I've been doing it ever since. For me, it's a new challenge every day and I'd never want to do anything else. 



Text: Morgan Kelly | Photos: Andy Hartmark
Clothing: Jilted Royalty Clothing - JiltedRoyalty.com
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Birmingham, England, streetwear impresario Jay Read isn't afraid to mark his body up, nor is he afraid to make his mark on the world. In his mind, convention is nothing and caution is thrown to the wind as he guides his clothing line and apparel movement toward global success while pushing the boundaries of design and street culture.

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WELCOME TO MY WORLD





have made many goals in my life that I thought were totally unrealistic, yet I still chased and achieved them," says Jay Read, founder of the Jilted Royalty clothing line and owner of The Candy Shop boutiques in Birmingham and London, England. While Birmingham is the second largest city in England outside of London, many know it as the birthplace of rock gods Black Sabbath, where the band was formed in the late '60s. Whether Jay Read drank from the same rebel water as the rock icons is uncertain; what is certain is that he is a rebel in every sense of the word, and a person who makes up his own rules as he goes along. He is heavily tattooed, a process he began 10 years ago that includes facial tattoos, neck tattoos, and tattoos in places most people wouldn't even consider. He has also removed nearly 90 percent of them via laser, simply to get more. "I didn't have any room left for some of my favorite artists to work," the confident designer says. Jay is a product of the streets, and his disregard for rules left him incarcerated and frustrated about his future. "Being in prison was nothing but a waste of my time," Jay says. As a well-traveled person, Jay's lack of freedom stifled his creative senses, and he vowed not to go back — a vow difficult to keep when you learn more about Jay.

While battling creative boredom and the status quo, Jay Read also battles with multiple personality disorder, a psychological affliction endured by 1 percent of the world's population. While therapy couldn't solve this puzzle for Jay, it did open his mind to accept that he was different. "The human brain, what a wonderful place!" While he laughs





"YOUR BODY IS YOURS TO DO WITH WHATEVER YOU CHOOSE, SO DON'T LET THE IGNORANCE OF OTHERS OR GENERAL STIGMA HOLD YOU BACK IN HOWEVER FAR YOU CHOOSE TO TAKE IT!"

when he says this, he truly believes it, and his sincerity is inspiring. Accepting this diagnosis would be a road block for most people, but Jay so relishes his role in being different, it's almost more fuel for his fire. "I am 100 percent fearless in every aspect of life, so I never feel threatened by anybody's actions," Jay says. "It is very rarely that I get a bad reaction to how I look, and if I do, it will only ever be from somebody of a similar age to myself, and they always seem to change their minds very quickly — I'm a good talker!" He's also a good designer, as his brand is steadily growing with each season, and Jay continues to work tirelessly to be among the cutting edge of the street fashion's elite.

Bound by Ink caught up with this model, designer, store owner, and tattoo enthusiast to learn more about how opening one's mind is the only first step toward realizing your destiny.

YOUR FATHER IS HEAVILY TATTOOED. GROWING UP, DID YOU WANT TO GET TATTOOS, AND DID HE ENCOURAGE IT?

I look up to my dad for many reasons. As a child, I would mimic things he did and, yes, I definitely wanted to look like him as far as becoming tattooed. My dad is very down to Earth — he didn't encourage or discourage me to get tattooed, he just said when you are 18 it's your choice. He also gave me the same advice I give to many people today and that was to think carefully about what I wanted for a tattoo and who I wanted to do it. There's no rush!

SINCE BECOMING HEAVILY TATTOOED, HAS THE PUBLIC CHANGED ITS PERCEPTION ABOUT YOU? DO YOU FEEL THAT YOU ARE JUDGED UNFAIRLY BECAUSE OF YOUR TATTOOS?

I think the world in general is a very small-minded and ignorant place; people will always find something they don't like about you, no matter how you look. Since I tattooed my face four years ago, every single person I see, no matter where in the world I am, looks at me! Some look with a smile, some seem paranoid, and some use it as a reason to strike up conversation.

YOU AND YOUR CREW HAVE AN INTERESTING CUBE STENCIL DESIGN ON YOUR FACES STRETCHING BACK TO YOUR EARS. WHAT DOES THIS TATTOO SYMBOLIZE FOR YOU?

There are around five of us who have similar facial tattoos, but there is nothing behind it of any importance really. We all look in the same direction when it comes to facial tattooing and all wanted our faces heavily covered. I was the first to have this particular style, and, if you look closely, each of our tattoos is actually very different.

WHAT WAS THE INSPIRATION BEHIND YOUR HEAD AND FACE TATTOOS?

When I designed my head and face tattoo, I based it on the shape of a cartoon character I grew up watching called The Phantom. He has a solid skin suit with only a small area of his face showing; the coverage of his suit is how my head and body

will be, once finished. I also like the shape of Roman gladiator helmets, which were also kept in mind when we designed my face.

HOW DID YOU GET INVOLVED IN THE FASHION INDUSTRY, AND WHAT IS THE JILTED MOVEMENT ALL ABOUT?

I have always been heavily into fashion and over the years have wasted many thousands of dollars filling many wardrobes. Around six years ago, I became tired of seeing everybody wearing the same thing — almost all the clothes I was buying were bespoke, and I could see how these pieces were constructed. I began to experiment with my own designs and the interest in these pieces quickly grew. One thing led to another, and Jilted was born. *Jilted* means cast aside without warning, and, of course, *royalty* stands for power, status, and authority. My brand is also a way of life and has a huge amount of meaning behind it. Some people are interested in Jilted simply because they like the designs, but then there are many people who know about the background of Jilted and can relate to what we stand for; these boys take things very seriously, embracing it and making the brand part of their day-to-day lives! Many people have the Jilted mark tattooed on them, and many more are still waiting to have it; I always help out and put my input into the design. People having the Jilted mark means a lot to me because it shows they live by it and see things the same way I do. As long as I'm in England, I'll always



try and travel to be there when they get tattooed. It's a family business!

WHAT INFLUENCES MOTIVATE YOU WHEN DESIGNING CLOTHING? DO YOU HAVE ARTISTS YOU LOOK UP TO? ARE YOU

TRYING TO MAKE SOCIAL STATEMENTS THROUGH YOUR DESIGNS?

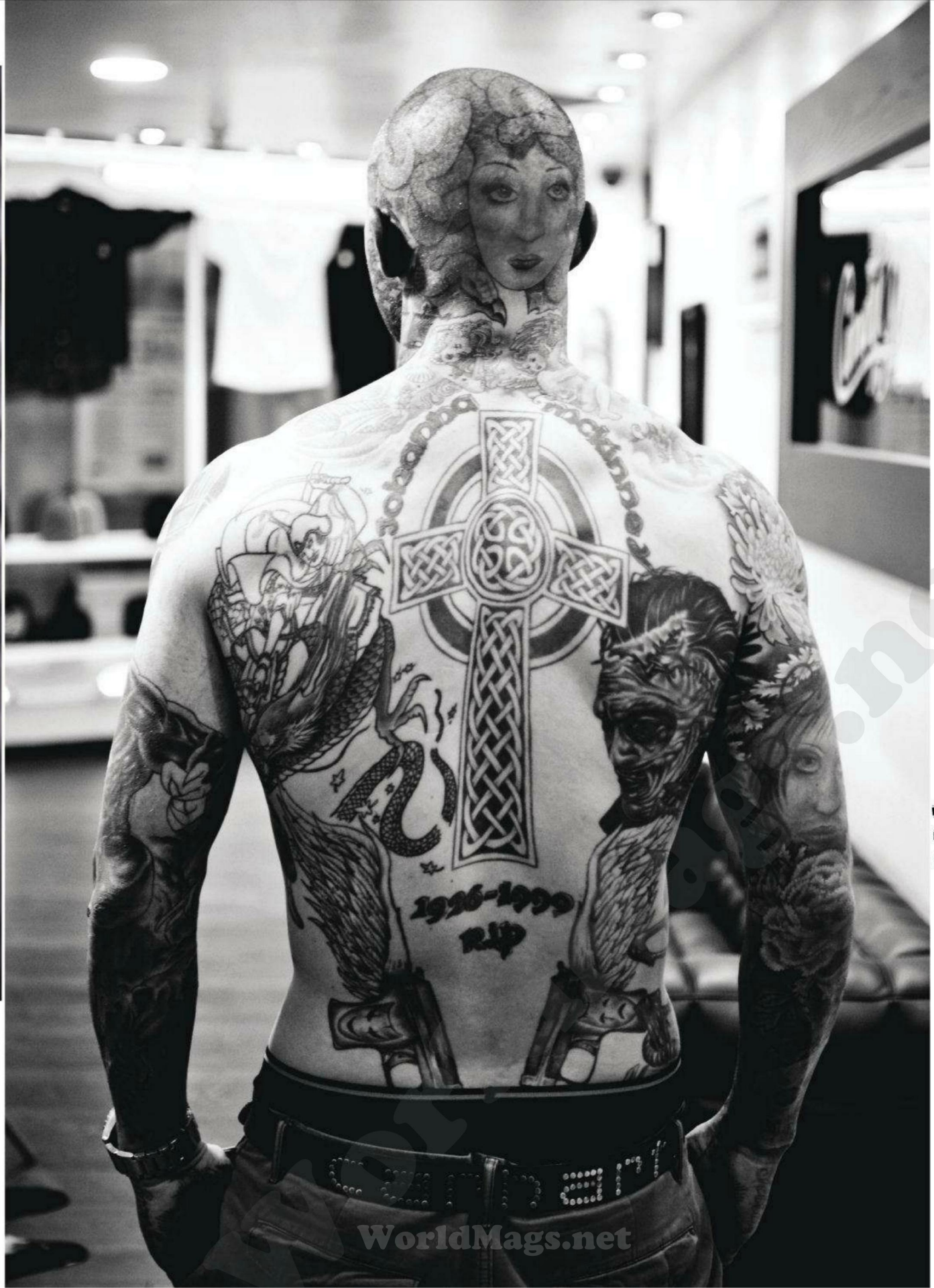
I'd say my inspiration comes simply from within! I've been around the block more than a few times and know exactly what

I like — I just put pen to paper (so to speak) and do what comes natural to me. The Candy Store stocks nearly every top brand, and I'm on a personal level with many of the owners. For different reasons, I look up to brands such as DTA/

Rogue Status, 10deep, Black Scale, and Crooks & Castles. I openly speak about these brands and how they inspire me to continue on this path. I look at the terrible times I've experienced in life with the odds stacked well

against me, and then I see where I'm now at in my life — I compare this to where their brands have gotten to and in what time frame it took them to achieve this, and I have full confidence in myself that I can match this and

meet my personal goals. I use the success of these people to motivate me on the days I'm feeling low. I started Jilted alone and run every aspect of it myself, which, at times, can be an incredibly draining thing! As far as designs go, I don't



really look to other brands for inspiration, I prefer to let my mind wander and see what I come up with. My life so far has been an insane journey; I have more than enough food for thought. My designs always have an innuendo behind them good or bad, and people that know about jilted know that even the logo itself is an innuendo.

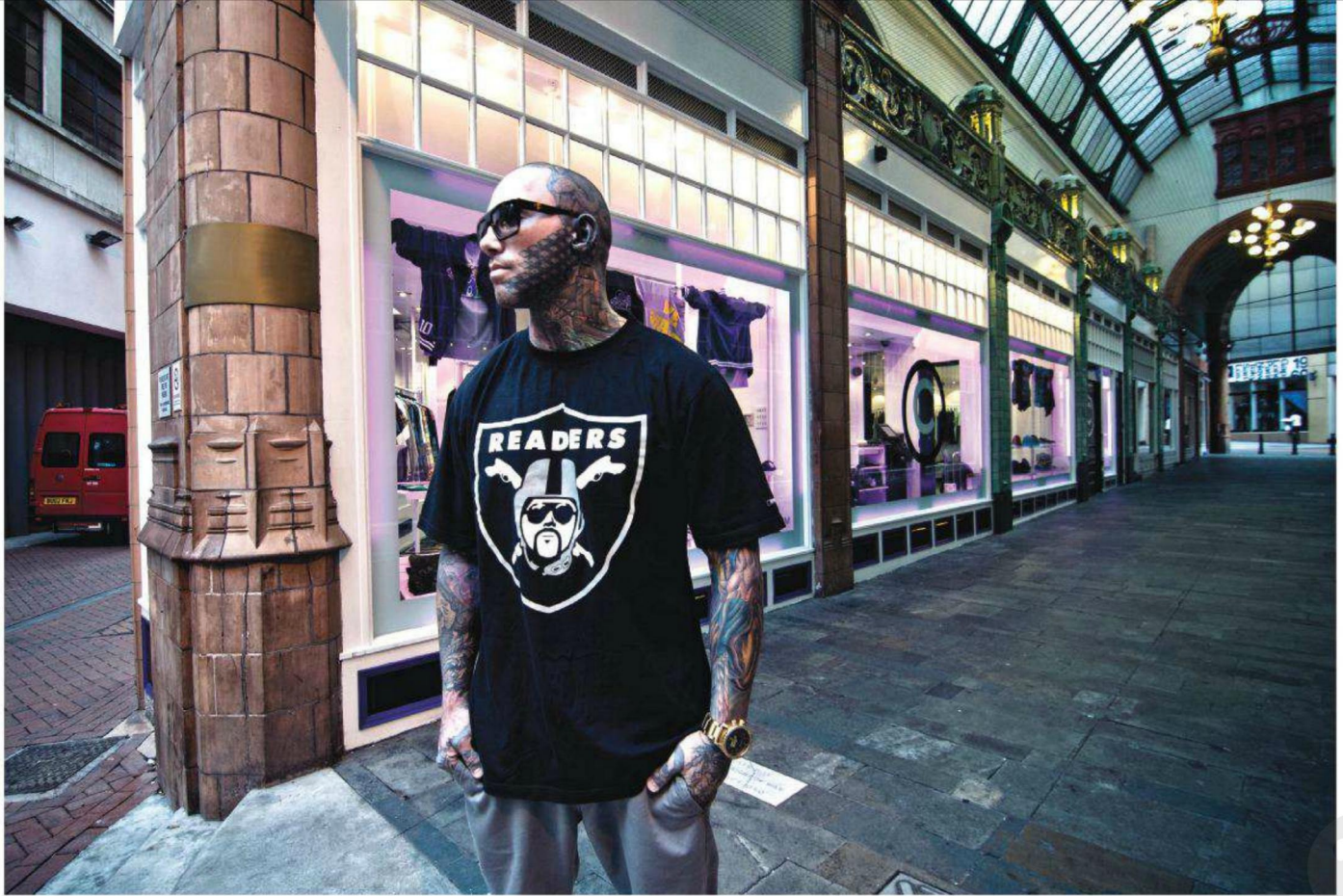
YOU HAVE A "REST IN PEACE" TRIBUTE TATTOO ON YOUR BACK. WHAT IS THE STORY BEHIND THAT TATTOO?

The Celtic cross on my back was my first real tattoo. It is a tribute to the woman who raised me, Johanna McKinney. I was raised by both my dad's and my mom's side of the family, but my mom was really young when she had me, so my grandmother took the role of raising me. She is the most amazing woman I have ever known of for a thousand reasons! She is always in my thoughts!

YOU HAVE TATTOOED YOURSELF IN MANY PLACES THAT MOST PEOPLE WOULDN'T DARE. YOU HAVE ALSO HAD LASER REMOVAL OF SOME TATTOOS TO PREPARE FOR A NEW FRONTAL PIECE. WHAT ARE YOU TRYING TO ACCOMPLISH THROUGH YOUR TATTOOS? ARE YOU TRYING TO PUSH THE ENVELOPE, OR WERE YOU DISSATISFIED WITH SOME OF YOUR PREVIOUS TATTOOS?

When I first started getting tattooed at age 20, I didn't stop and was in the tattoo studio every week for around five years straight. I quickly became covered by work I had not thought about for long enough — I just rushed to get a body suit. Then when I finally found amazing artists I wanted work from, I had no real space left for them to tattoo. Since I was released from prison, I've spent a lot of time laser-







www.Mass.net

"OVER THE YEARS, I HAVE TRAVELED THE WORLD AND MOVED IN MANY DIFFERENT CIRCLES, SO I'M ALWAYS USING THESE MEMORIES — BOTH GOOD AND BAD — TO INSPIRE ME WHEN I'M WORKING ON CONCEPTS FOR MY DESIGNS."

removing 90 percent of my body and will continue to do so for roughly the next three years. Both the sleeves I now have are new cover-ups, and I have regular sessions to fade the whole of my front ready for my new front piece. Once I have cleared all the old work from my legs, I will then use them to collect medium-sized pieces from some of my favorite artists.

YOU MENTIONED ON YOUR BLOG THAT YOU HAVE BEEN PREVIOUSLY INCARCERATED, HOW DID THAT EXPERIENCE CHANGE YOU?

I experienced no problems in there whatsoever. I was treated the same as I am on the streets — I walk on water. If there was one thing I learned from the time I spent inside, then I'd say it was simply that life is too important and my time is worth too much to be rotting inside one building, where you are forgotten and the Earth continues around you. I'll never again be in that position.

IS IT TRUE THAT YOU HAVE MULTIPLE PERSONALITY DISORDER? DO YOUR TATTOOS HELP TO GROUND YOU, OR IS IT EASIER TO FEEL COMFORTABLE IN YOUR OWN SKIN IF IT IS CHANGING AS YOUR PERSONALITY IS CHANGING, TOO?

Yes, this is true I do have multiple personality disorder [MPD]. I have undergone treatment from different useless counselors who have advised me to begin different forms of medication, but I have respectfully declined their offers! [Laughs.] The only

thing that I have found beneficial from all these counseling sessions is that I quickly learned and came to terms with the reason I am the way I am and where it all began. Once I knew this, I began many years of self-diagnoses, and I now conclude that I have seven personalities/ moods. I know when a cycle is going to start — I can feel it — and through 2010–2011 it was a regularly timed thing (give or take a week), but for the past six months things have been very calm, even considering how stressed I am with work. I finally feel I am 90 percent in control of things and can play tricks on myself to affect the direction/choice of the personality.

IN ADDITION TO WORKING AS A DESIGNER AND MODEL, IS IT TRUE YOU ALSO LIKE TO TRAIN FOR MMA? WHAT DRAWS YOU INTO THAT SPORT?

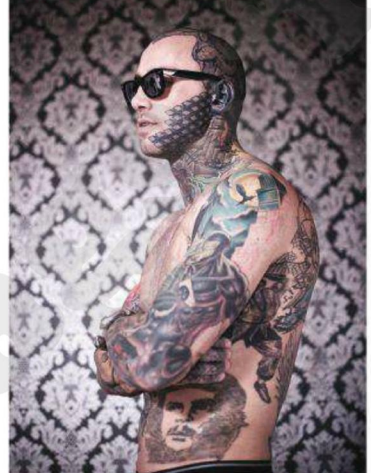
I've been a fighter my whole life. As a child, I did karate and then [moved] onto kick-boxing, then Thai, and I started MMA around six years ago. For me, it's the ultimate sport — the best aspects of every martial art! More than my love for the actual sport, I just enjoy fighting in general; the bigger the opponent is the more energy I find to smash them to pieces. I have only recently gotten back into MMA training because for me living life is more important than living in the gym. I do not worry about training because no matter what condition I am in, I still feel unstoppable. It is hard to beat a man who is totally fearless of death!

YOUR BLOG SAYS YOU HAVE NOT ALWAYS BEEN ON YOUR BEST BEHAVIOR BUT THAT YOU HAVE NO REGRETS ABOUT IT WHEN YOU'RE NOT. WHAT DO YOU MEAN BY THIS?

I have always been a street kid messing around, but from around the age of 22 to 27, things got a little more organized and serious. I knew the risks when I took [certain jobs], and so does everybody else who becomes involved in that line of work! I do sometimes regret things I didn't do!

HOW HAS THE BIRMINGHAM STREETWEAR/TATTOO SCENE DEVELOPED IN YOUR EYES? DO YOU FEEL YOU HAVE HELPED TO CONTRIBUTE TO IT TAKING SHAPE?

Every time there is a new jilted drop, I have orders from across the world, but the brand has an extra-heavy presence in Birmingham, my home city. Streetwear has always been alive here, but people had to buy it from other cities and the Internet, et cetera. Since I opened The Candy Store, there has definitely been a huge rise in the amount of people starting to wear streetwear. In England at the moment, I'd say streetwear is the main style worn by most 15- to 30-year-olds. We have educated this city on the backgrounds of every brand and given them the accessibility to the best of them, old and new! The tattoo scene in England, like most other countries over the last few years, has exploded. Tattoos now are just fashion accessories,





"FOR A LONG TIME NOW, I HAVE LIVED A LIFE OF NO LIMITS AND ZERO TOLERANCE. YOU SHOULD NEVER LET ANYBODY STAND IN THE WAY OF YOU GETTING WHATEVER IT IS YOU WANT OR DOING WHATEVER YOU WANT TO DO, NO MATTER WHAT YOU MUST DO TO GET PAST THEM!"

and having a publicly visible tattoo is no longer seen as a risky thing. Many successful TV personalities, singers, actors, sportsmen, et cetera, have visible tattoos, which in turn makes tattoos seem more acceptable to your normal nine-to-five guy. Everybody has sleeves, hand, and neck tattoos now — it's not a big thing!

WHEN YOU GOT YOUR TATTOOS, DID YOU THINK YOU WOULD BECOME SO HEAVILY TATTOOED?

I was a late starter and have only been getting tattooed for the past 10 years. I wasn't involved in the tattoo scene, so I had never seen full-coverage tattoos before or body suits. I don't half-ass things, and when I decided I was going to start, I didn't stop. At the time, nobody I knew was tattooed like I was, and the speed I became covered alarmed people. Now it's nothing, and years later everybody has followed suit. I receive emails daily from people asking my advice on tattoos and telling me how I have inspired them with my "no limits" approach



to tattooing — also, how they now plan to go ahead with their plans to become heavily tattooed. Hearing things like this motivates me never to stop what I'm doing!

AS A PERSON WHO EMBRACES CHANGE, IS IT HARD TO GET A TATTOO KNOWING YOU MIGHT END UP WANTING TO CHANGE IT?

I'm not exaggerating when I say that I could very easily be killed when I leave this office tonight, so I don't really think about what I might or might not live to regret. I do things and then worry afterward, if at all! Unlike when I was younger and not too sure about what I wanted, my whole body is now fully planned — I know exactly what I want. If I regretted having something enough for it to play on my mind, then I'd just laser it off like I have the rest!

WHAT DOES THE FUTURE HOLD FOR JAY READ?

I've never let anybody tell me what to do or what is right and wrong because I feel that the best way to learn anything in life is by experiencing it yourself, and I have definitely experienced everything I need to! I may seem arrogant in saying that, but it is not arrogance, it is 100 percent self belief and knowing oneself in all areas — something maybe only 1 percent of people can truly say. I honestly see the sky as my only limit! I start modeling again this year, which I put on the back burner while I was opening the shop. I will be traveling to different parts of Europe and the USA, but my main priority will continue to be jilted and building all areas of the JR brand. In April, I release jilted's first big seasonal drop and begin stocking stores across the country. I will then continue to drop lines seasonally.

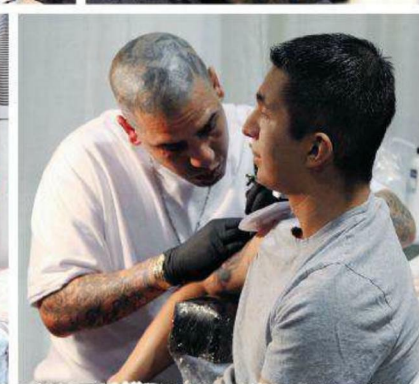
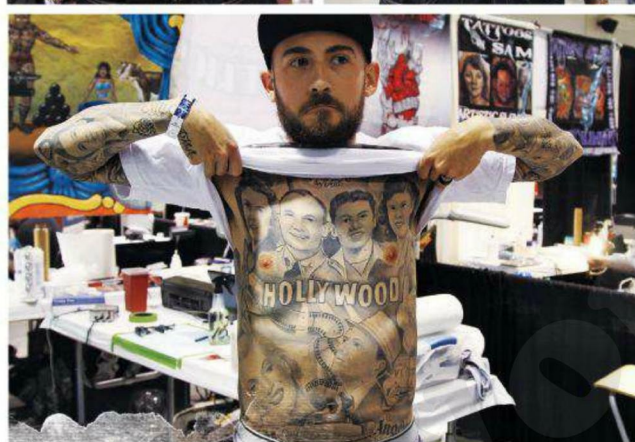
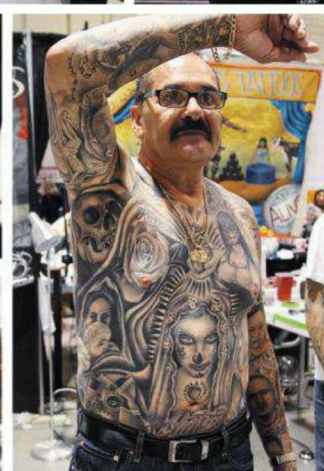
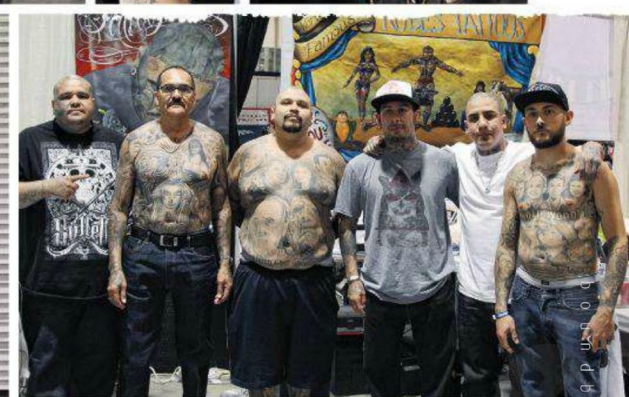
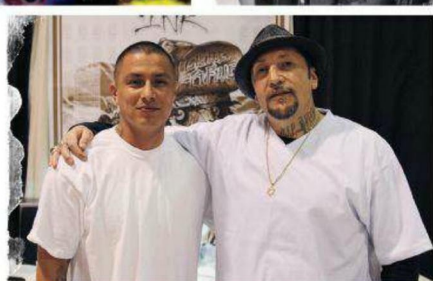
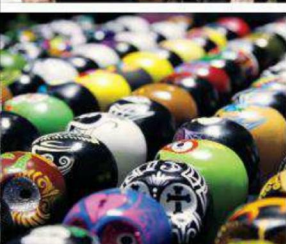
2012 Body Art Expo

Location: Pomona Fairplex,
California

Text & Photos: Rich Coyle

It's that time of year again for the 2012 Body Art Expo, hosted at the Pomona Fairgrounds. We stopped by the show to meet and greet some old friends and check out some of the new homegrown talent. The expo played studio to more than 300 tattoo artisans over a three-day span (most of which were Southern California natives). In my opinion, the Body Art Expo acts as a springboard and provides opportunity for a slew of new indigenous and out-of town talent. The hall's atmosphere was filled with the sound of buzzing needles, freshly inked flesh, and patrons with an affinity and passion for tattoo culture. If you are in the market for some new black and gray (which seemed to be the theme) and want to see some of the artists at work, this show is something you should mark on your calendar for next year. With that being said, check out some of the usual suspects, as well as some new talent. 







the

Meet the woman who was once considered one of the most pierced women in Sweden. She also happens to have deep affinity for comics and shares the same moniker as X-Men character Psylocke. Psylocke takes time out of her busy schedule and sits with us to discuss her fetish-modeling career, how getting tattoos are more painful than being suspended by hooks, and her evolution into the person she's become.

Text: Rich Coyle | Photos: Andy Hartmark
www.psylocke.se

Factor

WorldMags.net

"Transformation does not start with some one else changing you; transformation is an inner self reworking of what you are now to what you will be."

Byron Pulsifer.

The definitions of rebirth or transformation are very subjective,

as they hold different meanings for various creeds and cultures. The same theory can also be applied for lifestyles. One of the people who embodies that mindset is fetish model Psylocke. If you're a fan of the groundbreaking Marvel comic series X-Men, then you're familiar with Psylocke's character. If not, here's a little snapshot: Psylocke is a mutant with telepathic and telekinetic powers, which roughly translates into "stay the hell out of her way and keep on her good side." Now, you're probably wondering what any of this has to do with the beautiful model you see before you. You see, Psylocke and her mutant parallel actually share a few attributes. Case in point, aside from sharing the same moniker, she sees character similarities with her Marvel counterpart: "I think Psylocke's a special girl who was shy and confused at a younger age. A certain turn of events happened and she becomes reborn into this powerful and confident mutant. She also wears latex and in some way, I see certain elements of myself in her." While her telekinetic and mutant powers might be absent, we can certainly see where the parallels and influence stem from. With that said, Psylocke sits down with *BBI* to discuss how she got into fetish modeling, suspensions, and her







OUTFIT: ANATOMIC BOMB

"I LIKE THE LATEX SO MUCH. IT FEELS LIKE A SECOND SKIN AND YOU CAN BE OR TRANSFORM YOURSELF INTO ANYTHING YOU WANT TO."

character transformation into the one of the most sought-after fetish models you see today.

WHEN AND HOW DID YOU GET INTO ALTERNATIVE MODELING?

I started doing alternative modeling when I was 15. I was always interested in the look of latex and bought my first outfit with stockings and a black top, and not one photographer wanted to shoot me because they thought it was weird.

WAS ALTERNATIVE MODELING YOUR SEGUE INTO FETISH MODELING?

Yes. I was always drawn to latex and saw a picture with a model clad in shiny latex and thought it was interesting. I then realized there's an entire world dedicated to this lifestyle where everybody is open minded and nobody judges, and you can be yourself.

WHAT IS IT ABOUT LATEX THAT YOU'RE DRAWN TO?

If you've never tried it, it's really hard to explain why I like the latex so much. It feels like a second skin and you can be or transform yourself into anything you want to, and it's really shiny. It's difficult and uncomfortable sometimes because you get hot and sweaty or cold, but it's worth it.

WHEN DID YOU START GETTING TATTOOED?

Honestly, I didn't even like tattoos. I was more into piercings and things

of that nature. I was 17 when I got my first tattoo, which was my chest piece, and I just started collecting ever since

ARE YOU PLANNING ON GETTING MORE TATTOOS?

I'm starting my sleeve on my right arm right now and adding some more cats. I also want to do more work on my legs.

I NOTICE YOU HAVE A LOT OF FELINE TATTOOS, ARE THERE ANY MEANING BEHIND THEM?

There is really no meaning behind the cats. I just love cats and zombies. Sorry to disappoint, but there is no deeper meaning [laughs].

HOW DO YOUR PARENTS FEEL ABOUT YOUR TATTOOS?

My mom really hates my tattoos. My father has some tattoos, so he can't really say anything. My mom is more accepting nowadays like, "It's your body, but I don't have to like it." She lives with it.

HOW FAR DO YOU PLAN ON TAKING THE TATTOO COLLECTING?

All over my body, except my face.

BEING TATTOOED AND HEAVILY PIERCED, HAVE YOU EXPERIENCED ANY SEGREGATION OR SIDEWAYS LOOKS?

In Sweden, people are really open minded about tattoos, but when I went to France, people really looked down at me and didn't even want to talk



"IN SWEDEN, PEOPLE ARE REALLY OPEN MINDED ABOUT TATTOOS, BUT WHEN I WENT TO FRANCE PEOPLE REALLY LOOKED DOWN AT ME AND DIDN'T EVEN WANT TO TALK TO ME AT ALL."

to me at all. I have never experienced that type of prejudice before. Sweden, people are really nice and they're not really too judgmental and more accepting.

ASIDE FROM MODELING, WHAT ELSE DO YOU DO?

I do fetish performances and suspensions.

HOW DID YOU GET INTO SUSPENSION?

I got into it because I saw a guy do it dressed up like he was Jesus on a cross held by suspension hooks and thought it was cool. I also thought it was really freaky at the same time. I started getting more piercings and my friend mentioned to me about being hooked and suspended, so I went for it. It looks worse than it is [laughs].

YOU MENTIONED THAT THE HOOKS WEREN'T SO BAD, BUT THE TATTOOING WAS WORSE?

The tattoo actually is more painful to me because it's hours and hours, but hooks are really quick and pierces right through you. Especially when I'm suspended, it feels like you're flying.

HOW MANY PIERCINGS DO YOU HAVE TOTAL?

OUTFIT: JANE DOE LATEX

WorldMags.net



OUTFIT: ANATOMIC BOMB

I just removed 15 yesterday, so I'm down to 14 maybe? I actually was one of the most pierced women in Sweden a couple years ago. I had up to 35 or 36 collectively at one point.

WHAT IS IT ABOUT BEING PIERCED YOU LIKE SO MUCH?

I like piercings because its kind of like permanent

jewelry, except you can change the jewelry when you want or even remove it. I like the pain. It's exciting for me.

IS FETISH MODELING YOUR FULL-TIME GIG?

No, I work at the airport in customs doing the administrative side of things.

IS YOUR EMPLOYER OPEN

TO YOUR TATS AND PIERCINGS?

Very. They never make me cover up or take off my piercings. Lots of my coworkers have piercings and tattoos as well. Like I said before, Sweden is very open minded with that type of thing.

LASTLY, WHERE DID YOU GET THE NAME PSYLOCKE?

Psylocke comes from X-Men. I love that series and I have all the comics and DVDs, and I think Psylocke's a special girl who is shy and confused. She goes through life and has a turn of events that completely changes her and becomes reborn into this powerful and confident mutant. She also wears latex like me. She's cool and some way, I see a lot of myself in her. When


I was younger, I hated people, I was shy, and all of a sudden I transformed myself into what you see now and got tattoos, piercings, and [started] modeling. I'm over my social phobia now.

IS THERE ANYTHING OUR READERS DON'T KNOW ABOUT YOU THAT YOU WOULD LIKE TO SHARE?

I love comics in general,

not just the X-Men series. I'm a total fan, like I even attended the Comic-Con here. I'm just really into it.

WHAT DOES PSYLOCKE HAVE PLANNED FOR THE FUTURE?

Hopefully, I'll be married to a rich guy and living somewhere warm with a house full of latex and shoes and doing a lot of modeling. 

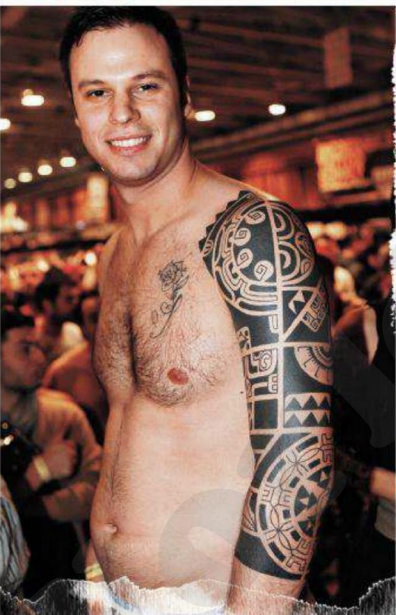
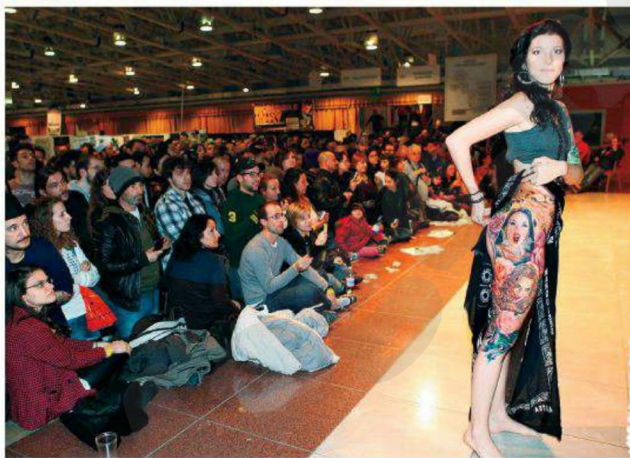
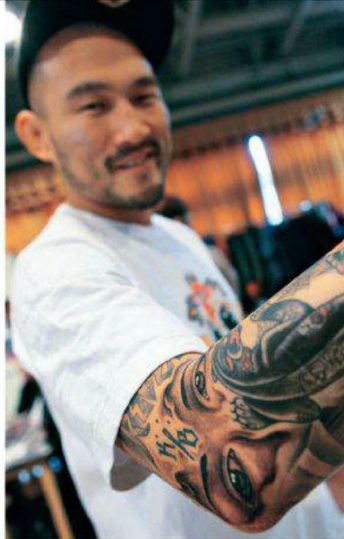
17th Edition: Milano Tattoo Convention

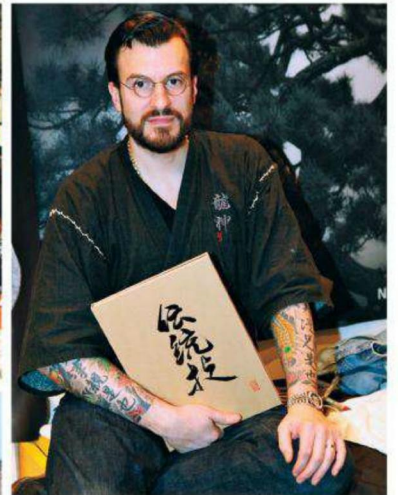
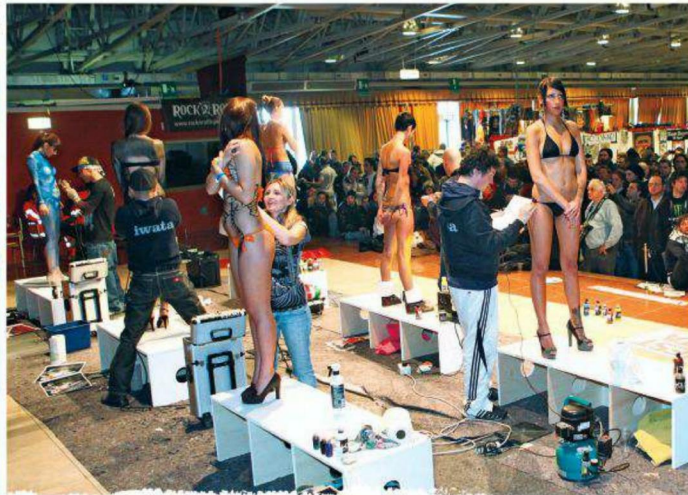
Location: Milan, Italy

Text & Photos: N. Mottaghi

The 17th installment of the Milan Tattoo Convention has grown exponentially, and this year was a testament to its growth, with more than 200 booths scattered over six halls. Milan became a congregation of art and expression for those both curious and passionate about tattoos. Over the course of three days, artists from all over the world came to showcase the best they had to offer.

The convention was packed with a little bit of everything, from the mystique of traditional tattoos to the finesse of black and gray. Milan became a smorgasbord of art and culture that was sure to please. With that said, *BBi* was proud to have been there to cover the event and take part in yet another showcase that strengthens a world and culture that, at the end of the day, makes all of our lives ultimately rich and well-stimulated with substance and content.



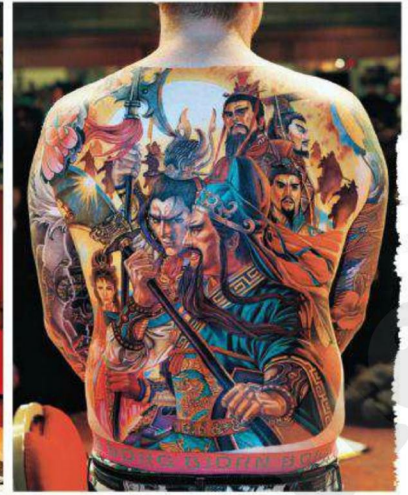
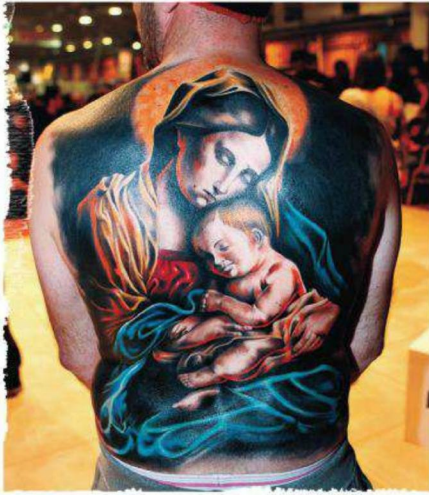


"...THE CONVENTION WAS PACKED AND FILLED WITH A LITTLE BIT OF EVERYTHING, FROM THE MYSTIQUE OF TRADITIONAL TATTOOS TO THE FINESSE OF BLACK AND GRAY."



"OVER THE COURSE OF THREE DAYS, ARTISTS FROM ALL OVER THE WORLD CAME TO SHOWCASE THE BEST THEY HAD TO OFFER."





"This was our first time both of us were ever suspended. It was a very intimate experience, and all we could see was each other. It was just immaculate and perfect."

Meet the Machines

Text: Rich Coyle | Photos: Jonny Synthetic

Former *BBI* feature Megan Machine committed the ultimate pledge in eternal wedlock in a slightly alternative fashion. Megan and her fiancé of six months were going to exchange vows while hooked and suspended for all to see. The ceremony took place at none other than the Fetish Revolution by Arizona Fetish Ball, an ideal venue for this everlasting kinship. With good friend and body modification icon Steve Hayworth overseeing the suspension, as well as perform the matrimony (yes, he's an ordained minister), this made for quite a surreal experience. There were more than 2,000 friends, family and fans in attendance, yet the two suspended beings could only see each other: "This was our first time both of us were ever suspended. It was a very intimate experience, and all we could see was each other. It was just immaculate and perfect," gleams Megan. After the couple exchanged their nuptials and tied the knot, they celebrated and partied the night away with their loved ones, and enjoyed the rest of the evening as the newlyweds: Mr. and Mrs. Machine. 





Chest Date

Грудна клітка має велику площу для татуювання. Частина людей вважає цю область втіленням прихованої сили, а інші розглядають її як найважливішу та найзначимішу зону, чому європейці й центральне розташування у безпосередній близькості до серця.





* ukrainian

The chest plate has some of the most real estate to get a tattoo done. And while some consider it a hidden power, others deem it the most essential and powerful since it is so centrally located to the heart.

st Date

є велику площу для татуювання Частина ла
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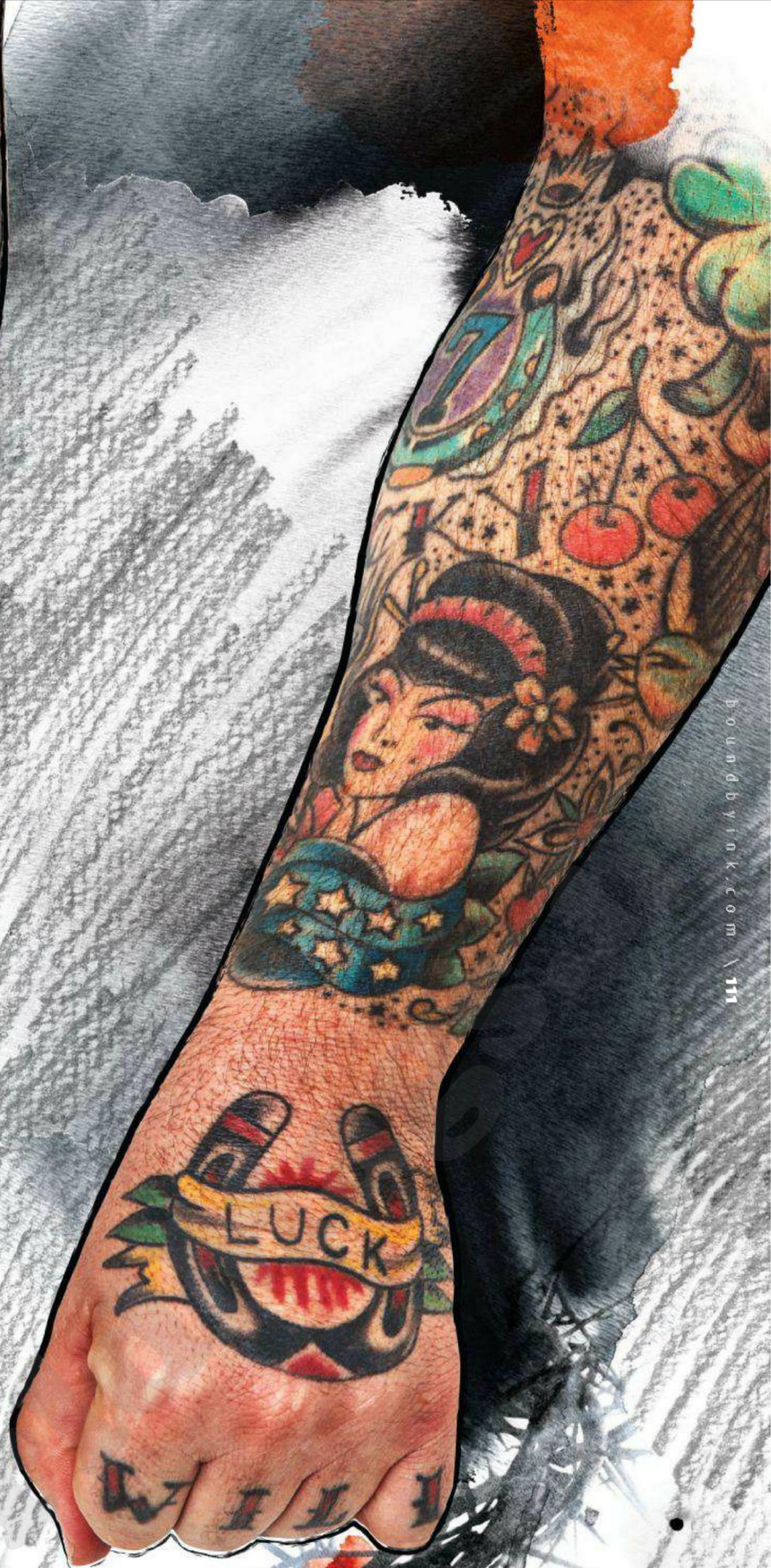
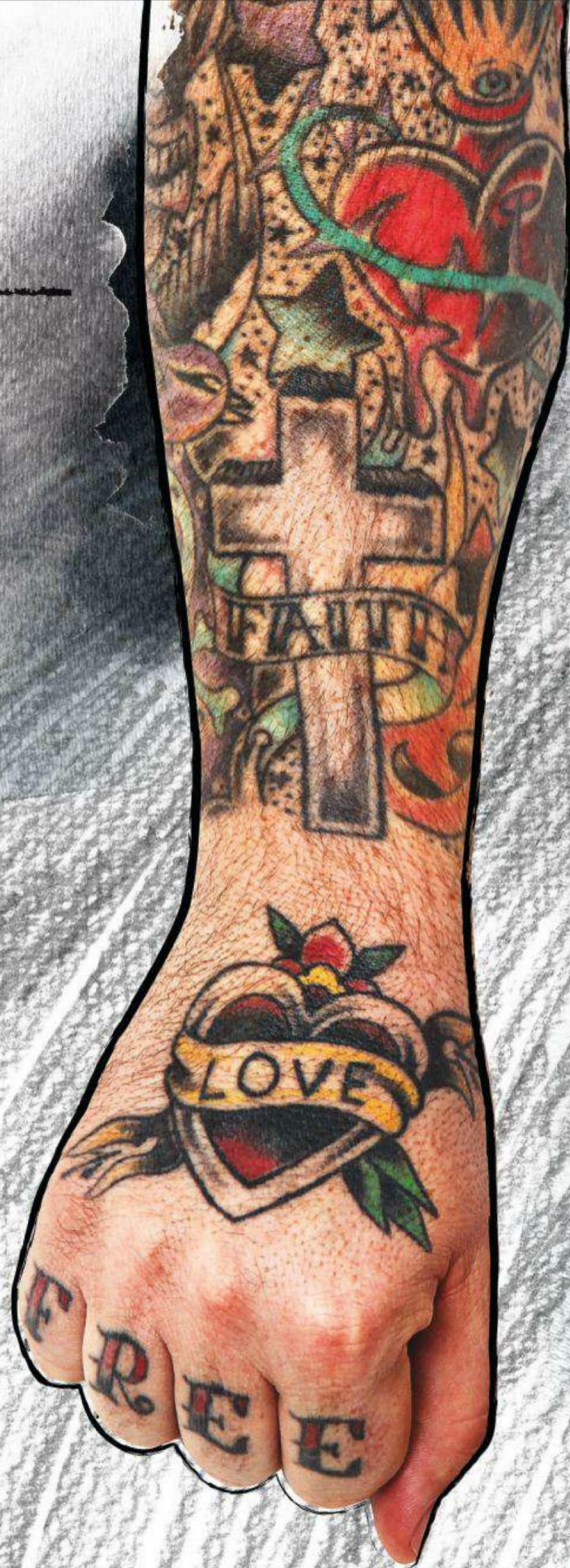
Backhanded

Por definición, lo contrario de las palmeras o un insulto disfrazado como un cumplido. En el caso de Bound by Ink esta sección se define por el magnífico arte impresa permanentemente en la carne de la mano de uno.*



* spanish

By definition, the opposite of one's palm or an insult disguised as a compliment. In *BB's* case, this section is defined by the magnificent art permanently imprinted on the flesh of one's backhand.



Jugular

Il collo e' un posto perfetto per quello che tu senti e che tu dici. E' una delle più delicate zone da realizzare un tatuaggio ma un giorno è fatto, può essere considerato la tua seconda voce.*



* italian

It's the segue between what's felt and what's said, and when it comes to tattoos it has been considered one of the most painful areas to get done. It's the only tattoo considered to be one's secondary voice of expression.



home shot

Голова и лицо всегда будут неприкосновенны и оберегаемы, но «четких пацанах» мы еще раз докажем, что это не так. Если разговор займем тела, как ни одна другая создана для татуировок. *

* russian

The head and face are oftentimes considered untouchable and sacred, but when it comes to these bold individuals they've deemed it the perfect canvas to show that they're headstrong and dedicated to the art.



PHOTO TAKEN BY
SULLEN ART COLLECTIVE MEMBER
CARLOS TORRES



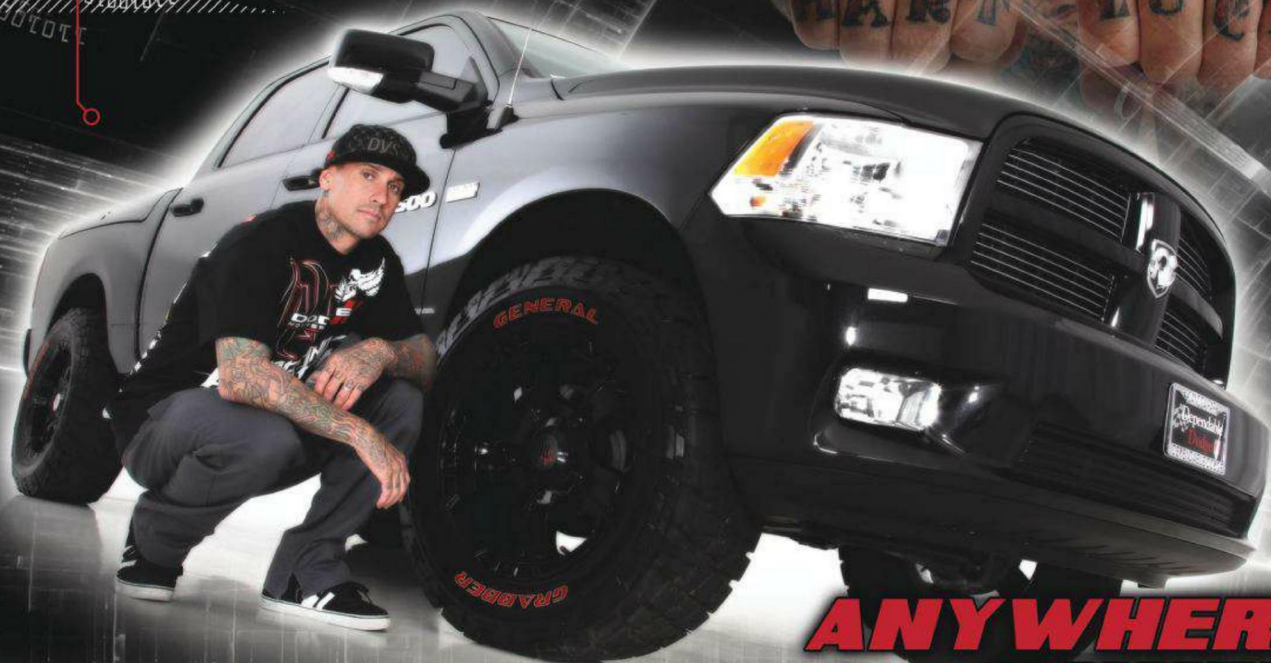
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